Kine WEEKLY

PROVINCIAL TRADE SHOW POLICY

See page 3

—FIRM ALLIES!

Lamour

THE TROPICAL QUEEN OF THE BOX·OFFICE!

A TYPHOON OF *Thrills!*

A TYPHOON OF *Love!*

PARAMOUNT PRESENTS

Dorothy LAMOUR ★ *Robert* PRESTON ★ *Preston* FOSTER

IN

MOON OVER BURMA

WITH

DORIS NOLAN · ALBERT BASSERMAN

DIRECTED BY LOUIS KING · SCREEN PLAY BY FRANK WEAD · W.P. LIPSCOMB AND HARRY CLORK · BASED ON A STORY BY WILSON COLLISON

Paramount Pictures

WAR COUNCIL OF THE INDUSTRY
See page 5

Kinematograph WEEKLY

No. 1784 Thursday, June 26, 1941. Vol. 292

BRITISH STUDIO SUPPLEMENT
See pages 24 & 25

NEED FOR REFORM OF TRADE SHOW POLICY

Exhibitors' Demand for Dead-Head Restriction

CLASHING DATES COMPLAINT

REFORM of renters' policy in the matter of Trade shows is long overdue, in the opinion of exhibitors, who regard Trade shows as an essential part of business life.

EXCLUSION OF DEADHEADS FROM SHOWS SHOULD BE RIGOROUSLY EFFECTED, AND CLASHING OF DATES AND TIMES, WHICH PREVENTS APPRAISEMENT OF FILMS FOR BOOKING SHOULD BE PREVENTED BY A CLEARING-HOUSE SYSTEM OF THEATRE BOOKINGS.

It is pointed out that bookings are not affected when the trade shows of some of the biggest productions are held in London's private theatres.

Never justified, even in times of peace, the booking of large kinemas to accommodate an audience which, from a business point of view, can be counted in dozens rather than hundreds, should make way in war time for the more concentrated gatherings in renters' own theatres.

Provincial meetings of exhibitors condemn both the deadhead policy and date-clashing, and voices have been raised in Leeds and Sheffield this week against these practices.

The K.R.S. has endeavoured to solve the problem of Trade-show times by a registration system, but its renter members largely ignore the assistance Frank Hill has sought to provide.

The question was raised at Sheffield by A. R. FAVELL, who said it was a matter which ought to be ventilated. Recently he got a seat at a show, but it was in the front row close to the screen. On other occasions he had been treated in the same way, and it usually happened when a particular company was showing the film.

There were about 750 persons in the house where he got a seat close to the screen. If they had paid ordinary prices there would have been about £50 going to the pay-box. He had inquired the object of allowing so many persons in, and had been told it was to get "atmosphere" for the exhibitors.

There were about eight Trade shows in Sheffield each week, and they could imagine how much money was lost to exhibitors through people getting in free for their own entertainment and not for any Trade purpose, said Mr. Favell.

Another thing about Trade show audiences was that they were more critical. "It is seldom you hear them say a picture is good."

The proposition was seconded by A. SNAPE.

Wide Distribution

In the discussion, a member said he had known persons going to Trade shows to give cards of directors of kinemas. Mr. Favell said there was an abundance of cards at a certain house in Sheffield. They were distributed to customers. He also said that only that morning someone had entered a show on stating that he was a medical student.

LEN SHAW mentioned the case of a person getting admission by saying, "I am in Mr. So-and-So's party."

W. C. BRINDLEY thought it might have some effect if they asked kinema directors not to send their friends to Trade shows.

In regard to this, the CHAIRMAN said if he wanted a layman's opinion about a picture he occasionally sent a friend to a show. A layman did not look at a picture the same way as he did.

Renters' Threat

J. W. KEETON remarked that renters had threatened to close down Trade shows in Sheffield if they did not get more people to them. If renters did that Sheffield exhibitors would have to travel to Leeds to see a show.

"We should not go," said a member.

LEN SHAW suggested charging the public for admission to Trade shows. He thought that would be one way of limiting the numbers.

The meeting also agreed to ask renters to start Trade shows at the time advertised.

Trade-Show Clashes

At the meeting of the Leeds branch of the C.E.A. the SECRETARY read a communication from Mr. Hill, of the K.R.S., in which the latter mentioned that renters found the clashing of shows unavoidable because of the preference shown by exhibitors for certain days. Mondays and Thursdays were set out by Mr. Hill among the days preferred, and there were a few laughs at the mention of Monday.

Continued on page 5

FILMS COUNCIL AND K.R.S.

Films in Army Camps

COUNCIL MEETING PROCEEDINGS

A MOTION that the names of all companies included in the K.R.S. council and of their managing directors be forwarded to the Board of Trade for the selection of two to serve on the Cinematograph Films Council was passed at Tuesday's meeting of the Council.

At the last meeting of the council two names were sent forward to occupy the vacant positions—those of F. W. Baker and S. Eckman. The K.R.S. had, however, received intimation that the Board of Trade would like additional names from which a choice would be made and the omnibus list of names was decided upon.

Unanimous approval was given to a suggestion from the Ministry of Information that the film "Bomber Command" should pass into the hands of A.B.F.D. for distribution. This suggestion pursues an agreement between the Ministry and the Trade to allow the K.R.S. to nominate a renting company for a film of its own.

Barring Snag

Another film, "The Gun," made by Paramount, came before the meeting, with a suggestion from the Ministry that as Paramount had made the film, it should be released by that company.

The K.R.S. solicitor, having closely examined the contract for the supply of films to the Army, sought the council's advice regarding a clause safeguarding bars held by kinemas.

The agreement with the Army prevented films being shown at a camp within two miles of an existing kinema, but the kinema might have a clause in its contract establishing a five-mile bar. How was this to be overcome?

A long discussion took place, during which it was established that as films shown in Army camps would be for one day only and then of films six months old, the very rare occasions when they arose could be dealt with under the clause which prevented infringement of rights as and when such circumstances arose.

R.A.F. Presentation

A further matter of the supply of films to Air Force camps was discussed at length, the problem being eventually left for a member to settle in discussion with the Air Force authorities.

The handling of film cans with a view to diminishing the demand on sheet metal led to a recommendation that as far as possible 1,000 ft. of film per can should be attempted, and that Mr. Allport be contacted with a view to placing the decision before members of the M.P.P.D.A.

Closed Houses

Other business included the adopting of the recommendation of the panel dealing with closed houses; an adherence to former decisions in the case of prohibitions.

Members present included S. W. Smith (president), F. W Baker, M. Thorpe, S. Eckman, Ben Henry, W. J. Gell, E. Simons, —. Davis, with F. Hill (secretary) and H. V. Harraway (solicitor).

Producers Can Carry on—with "Reservations"

NO FOREIGN CONTROL OF A.B.P.C.

Vigorous Discussion at Leeds

OVERTURES TO BOARD OF TRADE

THE view that the attention of the head office of the Association should be drawn to the question of the late John Maxwell's shares and their disposal to foreign interests was expressed at the meeting of the Leeds branch of the C.E.A.

Mr. METCALFE remarked that in the stress of other problems certain things seemed to go unnoticed at the present time, but it seemed to him that foreign control of the Industry would be just as disastrous if it happened now as it ever had been.

It would be wrong from two angles: They had the amazingly powerful medium of propaganda that the kinema is going out of our own control. Then it would be disastrous industrially.

It was said steps were being taken to stop the control passing into foreign hands, but he could not imagine any big foreign firm wanting to put up money for these shares unless there was some tie-up for their foreign films going into these kinemas.

If they were going to have a big circuit with a big proportion of their playing time tied up it could not be good for the British film Industry. He was surprised overtures had not been made to the Board of Trade.

It may be they were alive to it, but if the Trade did not make representations the Board of Trade might think that the dangers previously stressed have passed.

He thought the head office of the Association should make representations to the Board of Trade so as to prevent control of this circuit passing into foreign hands and to make certain that there was no tie-up in regard to film supplies which would make it more difficult to find a place in the programmes of the combine for British films.

He did not think it would influence the number of foreign films coming in, but it might well influence the number of British films to be made.

Mr. WHINCUP agreed this was an important matter, and Coun. GUMMERSALL thought that it should not be allowed to slide. They should make sure that the Board of Trade was fully alive to it.

ADVICE ON REGISTRATION

Opportunities of Appeal

A letter received by T. O'Brien (general secretary, N.A.T.K.E.) on the subject of registration of kinema employees, states that registration should not be confused with direction to take up other work. Before any person is expected to take up other work he will be called for a selection interview.

If, as a result of such an interview, a kinema employee is asked to take up other work he has the right of appeal to an independent Local Appeal Board. It would also be open to the employer to make representations on the subject to the manager of the local office of the Department.

Commenting upon the statement, Mr. O'Brien says:—

I wish to emphasise most strongly that exhibitors should advise their employees (male and female) to stress the difficulties their kinemas are working under when they are summoned to interview the local interviewing officer. Employees generally fail to indicate the serious position which exists and managements in the main do not enlighten employees and guide them. Much more vigorous action could be taken in the localities to support the national effort being made by this Union and the C.E.A.

SOUTH WALES BONUS AGREEMENT

Retro-active to April 28

An agreement retro-active to April 28, 1941, has been reached between the N.A.T.K.E. and the Rhymney Valley Exhibitors' group, of which F. A. Barr is secretary.

Benefits accruing to kinema employees include war bonuses of 20 per cent. for all workers receiving less than £3 per week, and of 17½ per cent. on all wages exceeding that amount.

A further additional bonus of 4d. per point in the cost-of-living index figure above 200 which was sought by the union has not been agreed, but employers will meet the unions for discussion should conditions justify such a course.

1917 LESSON FROM HOLLYWOOD

By P. L. Mannock

TWENTY-FOUR years ago the United States entered World War the First and was naturally faced with the problem of deciding which of its industries should be permitted to continue with special regard to normality. The film Industry of Hollywood, already on the way to supremacy over those of most other nations, did not dominate it. But its importance was instantly recognised to this extent: that the bulk of its constantly active personnel was left intact.

Some idea of the scale on which this was done can be realised when it is on record that even 3,000 extra players were at once put on the list of reserved occupations. This number was from time to time whittled down by the demands of national service; but at no time throughout the war did it fall below 1,500.

Now I am not saying that this was not open to criticism, nor that it could have been entirely exempt from abuse. But it certainly illustrates the fact that the United States Government recognised from the start the immense value and power to the nation of an Industry which has a significance far transcending its purely economic proportions.

Effect of Conscription

Male players of leading and secondary rôles quit Hollywood's arc-lights in 1917-18 to join the American forces in considerable numbers, but at no time was there anything like a grave shortage; and this in spite of the fact that conscription was adopted at the declaration of war, and not, as in Britain, nearly two years after hostilities had broken out. Directors and technicians were also safeguarded by a reservation board working in consultation; and it must be pointed out that the studio coast Industry was not in those days so international—most of its members were 100 per cent. American.

The results of this preservation of American film-making are not difficult to discern even at this distance of time. Hundreds of feature subjects continued to be made. They regaled not only the American nation but also vast foreign audiences—Allied and neutral. Many of them had a strong pro-ally propaganda value all over the world. Especially was this true of those which used the theme of insidious German agents' activities in the United States. Indeed, so many of these were made that they kept cropping up here in 1920-21, by which time they had become something of a drug in the market.

A Suggestion

One of the most successful of them was Ambassador Gerard's "My Four Years in Germany." I wonder if our Government is yet contemplating the feasibility of making a screen record on similar lines with our late Berlin Ambassador, Sir Nevile Henderson? Or of letting Hollywood make it?

Certain it is that the freedom allowed Hollywood in the last war played a major part in establishing a dominance of its product in the halls of the British Empire—a dominance which had the effect of reducing the British producer to impotence and stifling our studios to an extent which took eight years to remedy effectively by the 1927 Quota Act.

This Act, with all its defects, was a desperate remedy for a state of things which had for nearly a decade deprived the British nation of self-expression on its own screens.

Since then British films have found their feet, overcoming many obstacles, chief of which has been a natural public prejudice, based on the bad product inevitably resulting from "shoestring" budgets. Now that another world calamity is upon us it seems that another tragic suppression of our Industry may quite easily come about, if the lessons of the past are disregarded.

S.O. AT WARRINGTON

Settlement at Last

Approval for Sunday shows as a war time measure at Warrington kinemas was given by the Town Council last week. Conditions imposed include a ban on the admission of persons under the age of 16, and the approval by the committee of films to be shown.

This ends a long-drawn-out controversy. When Sunday opening was first mooted, the conditions which the Watch Committee proposed were so harsh that exhibitors felt they did not provide a basis for negotiation. Deadlock resulted for several weeks. Meanwhile local exhibitors continued to meet to discuss every change in the situation. Happily, all's well that ends well.

Willie Arthur, Paramount's Glasgow branch manager, asks us to draw attention to the fact that the Trade show of "I Wanted Wings" at the Picture House on Wednesday, July 2, will start at 10.15 and not 10.45 as advertised.

KINEMATOGRAPH WEEKLY

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A WAR TIME POLICY

WHEN there is a considerable proportion of the population who are lucky enough to be carrying on their normal calling with no more than a series of inconveniences to remind them that the country is fighting for its survival, it is perhaps natural for the fortunate ones to be looked upon as typical instead of exceptions. Actually, although nobody wants to parade their troubles publicly, the business is in a tough spot, as the hon. treasurer to the C.E.A. phrases it.

Every commercial proposition has to keep a bold front, and an industry of showmen most of all, of course, but even in this little bit of professional display we are going to find the current conditions giving us away. For what will our kinema fronts look like when the impressive uniforms are beginning to look tarnished or perhaps being reduced to a cap and brassard?

This, however, is only a small matter compared with the many real obstacles we have to surmount. What is on the surface may be the first thing to catch the eye, but the real movement of things is deeper, and the recorded deliberations of the trade leaders show anxieties in a dozen directions.

It must never be ignored that the country's demands for man-power either in the Forces or in other forms of national service must be satisfied. They are of paramount importance, and no sectional appeals are going to make any material difference.

Now how far have we gone in our training schemes? If we estimate in cold-blood the extent to which this whole business relies on the efficiency of its projectionists, and if we realise that as a body they are of military age, can we be satisfied that we have done all that prudence would dictate?

The statesmen of the Trade appreciate the position. They know that to keep up a façade of normality is good showmanship, but they are not blind to the fact that the conditions we used to regard as normal have gone—probably for ever.

It is, of course, the employees who present the big puzzle; but in almost every direction we look, there is the urgent need to see how best we can carry on in adverse circumstances. The whole basis of the business is keeping even the most experienced and level-headed amongst us on tenterhooks, and many an agreement is working out on lines very far removed from those envisaged when it was drawn up.

Our own jealously preserved personal liberties are in the melting-pot, and we are content that they should be so if that is the price we must pay for the bigger liberty.

Competition and rivalry, which are the natural life blood of the business, are becoming obsolete, although the great majority of workers in it have as yet failed to recognise the fact. Pooling of resources is in many factors of the Trade the only way out, but there is need for a strong educational drive to get this generally admitted.

Nevertheless, the Trade must take a firm grip on this; we shall in that way only find a way of survival. In detail we see a carbon pool as the saving clause in its own section of business; we see something similar in the way exhibitors have agreed upon their advertising policy; in other and more important directions they are only beginning to think about it. We have got on pretty well by our own momentum up to the present; the new attitude of mind has still to be learnt.

Long Shots

LEWIS MISREPORTED—THE RETURN OF THE PRODIGAL —"GLEBELANDS" AND FIROZE DIN—M. of I. BECOMES HOSPITABLE—TOMMY THOMPSON 78— A POOL OF COUPONS

LT.-COL. S. K. LEWIS, the C.E.A. President, has good reason for a serious complaint against a national paper which, reporting his speech, stated that S. K. had said that Ernest Bevin had agreed to recognise usherettes as being in a reserved occupation.

"I THOUGHT I had made it quite clear," he said to a KINE. representative. "It was just this—that sympathetic consideration would be given by local officials on the grounds that usherettes were already engaged in work of national importance." It certainly did not appear to any other reporter that S. K.'s words would bear the construction placed upon them by the *Daily Express*.

AS a sort of welcome back to London, the home branch is tendering the General Council delegates to the July 16 meeting a complimentary luncheon. In other times, before rationing restrictions diminished luncheon portions, this might have been called "killing the fatted calf," for Arthur Moss, in the rôle of the sorrowing father, has been waiting long months to fall upon the neck (or necks) of the prodigals and kiss them.

FIRST of the C.E.A. officials to return to Broadmead House, Panton Street, Norman Hart and his partner G. Ogilvie Mitchell, are to be found henceforth, "until another bomb shifts us," says Norman, with a twinkling eye, on the third floor, which he occupied for so many years.

IT has not been possible to restore that air of mystery which formerly enveloped Norman Hart's sacred inner sanctum, as he has moved over to the offices on the south side, through the windows of which the June sun was shining very warmly when I called in on Monday. The telephone number is as before, Whitehall 6814-6.

A SPORTY crowd like the residents at "Glebelands" could not be expected to let Derby Day pass without a sweepstake, especially with a horse running which carried Sir William Jury's colours, so Tommy Young was in his element in organising the event. There was great excitement, and when the result was announced there was more than one guest who hoped Firoze Din had pulled it off, for Sir William is the fairy godfather of "Glebelands."

THE pleasant turn in the weather has greatly stimulated all kinds of sport activities—bowls, croquet, tennis—with boating at Lodden and trips to Reading. Visitors in during the past fortnight have been full of praise for the house and its attractive surroundings.

WHEN Sir William Jury turned his attention from pigeons to the pigskin, nobody thought of him as a potential Derby place-winner. His horse's ability to reach third place in this year's Blue Riband race is making some prophets fancy Firoze Din for one of the other big races of the year.

LET no one say that the M. of I lacks showmanship. Until recently visitors arriving for a private screening at Senate House had, if the theatre were already in use, to wait about outside in a cheerless lift-hall or climb to the Films Division's offices near the roof. Chief projectionist John Evans thought this ungracious, so the Ministry's construction and supplies experts were called in, with the result that a corner near the theatre entrance has been converted into as cosy a waiting room as one could find even in a circuit headquarters. All that is needed, as someone points out, is a soda fountain or cocktail bar, but we doubt whether the Office of Works (which is responsible for Government accommodation and supplies) will go that far.

THOMAS THOMPSON, well-known proprietor of a group of kinemas in the Tees-side area, who reached his 78th birthday on June 18, was the recipient of a telegram of congratulation from the Northern Branch and from a large number of friends and admirers.

HE was a pioneer of the kinema business in Middlesbrough, in which town he established the first permanent picture show (at the Cleveland Hall) more than 30 years ago. Excepting for one short interval—when he became interested in the producing side of the Industry shortly after the last war—he has resided all the time in "smoky Ironopolis." He is prominent in public affairs, a director of the Middlesbrough Football Club, and is everywhere beloved for his geniality and unostentatious charity.

GOOD-HUMOURED banter on the iniquitousness of film rentals provided a piquant sauce at the luncheon which Wally Baker provided on Wednesday of last week, preceding the monthly meeting of the C.E.A. branch. Those who took away with them the menu cards perhaps saw for the first time the appositeness of quotations and comments on Trade practices and customs.

NORMAN HART,
C.E.A. solicitor, back again in Broadmead House

BYRON was called upon for

"All who joy would win,
Must share it, happiness was born a twin,"

an obvious application to renter-exhibitor terms, "Enough is as good as a feast," might be held to have a similar application. "Without Reservation," applied to the salad only, and the sherry trifle was notified as "This is straight—no percentage."

SO many messages of condolence have been received by Jack English, the popular Columbia salesman, on the death of his wife, that he is unable to reply to them, so asks the KINE. to express his appreciation. Jack has had a tough time since his serious car accident five years ago, and the passing of Mrs. English has been a very severe blow.

CLOTHES and the man, as affected by the rationing order, has its serio-comedy side. A certain assistant manager, whose duties were efficiently carried out in a dinner-jacket suit, recently rejoiced at his promotion to control a super. But rank imposes obligation—in his case evening dress with tails. And this means surrender of such a host of coupons that his one reputable lounge suit has now to work overtime.

WHILE some exhibitors are trying to reconcile themselves to the prospect of having their doormen and usherettes in mufti—with perhaps an impressive couponless cap to indicate their status—others are anxiously seeking a way of maintaining what we have come to regard as a prime necessity in dressing the front of the house. At all events he has a suggestion, which is more than can be said of some of us.

THE showman I refer to is Jack Fallon, of the Tudor, West Kirby. He proposes that every employee in the business should be asked for one coupon—which he hopefully says they won't miss—and that this would establish a pool, which could be replenished along the same lines at intervals.

AS he says, they don't all need uniforms at once, and the makers would apply to the controlling body for the necessary coupons. I am no mathematician, but I can't help feeling that even if a cleverly organised spread-over were arranged, the total number of garments would eventually bear the same proportion to the total number of people to be dressed, which would mean the continued contribution of their coupons to the pool. However, it is something to get any proposal at all, for nobody is very keen on the overall idea.

R. R. HAGON, of West Hartlepool, who combines representation of the KINE. in that area with other important work, celebrated, with Mrs. Hagon, a silver wedding last Saturday. An engineer by profession, but incapacitated by accident, Mr. Hagon has installed a good deal of kinema equipment in the North East. Mr. Hagon's eldest son, Joseph, was, before becoming a wireless operator in the Navy, a foreman at the Majestic, West Hartlepool, while his eldest daughter has been employed for six years at the G.-B. Picture House there.

BEN HENRY, whom I saw after the K.R.S. meeting on Tuesday, was very gratified with his fellow-renters' decision to agree to his handling "Bomber Command," which he describes as a big film with a really good message. K.R.S. members unanimously agreed to the Ministry of Information's suggestion that he should distribute the film, and judging by Ben's enthusiasm, he is going out to give the film a very fine push off.

AIR Force blue was the predominant colour in the Carlton, when Paramount Press-showed "I Wanted Wings" on Tuesday, to a full house which included practically all the heads of our fighting flying service. It seemed difficult to decide whether the merits of the film (admittedly a superlative production), or Paramount's lavish hospitality, evoked the greater regard. The hospitality may soon be forgotten, but the memory of the picture will linger.

NOW that the Trade Press is being allowed to attend meetings from which they have been hitherto excluded—the K.R.S. is the most important of these, and there is a motion to admit to C.E.A. General Council meetings—there is competition between C.E.A. branches as to who shall have the credit of being pioneer.

IN an unguarded moment, the KINE. last week gave credit to North-Western Branch C.E.A. for pioneer work ("What Lancs thinks to-day, etc."). Yorkshire immediately spurts up in the person of Dennis Walls, who says that all the time he has been associated with Sheffield that branch meeting has been open to the Press.

SO now the battle is joined between the rival roses of York and Lancaster, and Dennis Walls comments that "What Yorkshire did years ago, Lancs (Mr. Cannon's branch) does to-day."

WAR time ties knots in a number of problems which otherwise might be solved with not too great trouble. Yorkshire, for instance, is divided on Sunday opening, and statements made at Leeds C.E.A. meeting emphasise this.

KINEMAS are opened on Sundays on demand to provide entertainment for soldiers, yet a Yorkshire exhibitor says that men of the Forces only form 10 per cent. of his Sunday audience. Again some showmen are seeking Sunday opening while finding it difficult to staff their kinema on a six-day basis, overlooking the fact that opening on Sunday increases this difficulty by necessitating an increased staff. But consistency was never a virtue of mankind.

THE STROLLER.

DAVID SELZNICK'S U.A. FUTURE

Kine. New York Cable from Motion Picture Daily

***DAVID SELZNICK** is expected to have important post with Frank Capra's new U.A. set-up; the former may be Executive Head of the Company. Negotiations are proceeding.*

***RKO-RADIO'S** Convention hears plans for 40 to 45 features next season, 15 of them from outside producers, plus 6 Westerns. Joseph Breen signs a five-year contract as General Manager to RKO-Radio studio. The first block of five films will be ready July 7 for Trade show and selling is to start then.*

***PARAMOUNT'S** six months' earnings are expected to be better than $4,000,000, the stockholders have been told. This compares with earnings of $3,000,000 for the same period last year. The first quarter of this year is near to $2,500,000. Barney Balaban reports a theatre operations gain, and says the company has already absorbed the 60 per cent. expected increase in sales cost under the Consent Decree.*

***AT U.A.'s** first regional sales meeting it was stated there will be no minimum or maximum next season. There are nine films ready for the first quarter: total is unknown.*

***MONOGRAM FRANCHISE** holders buy company stock from Pathé Laboratory.*

***U.S. AND CANADA** are planning joint production of a film concerning hemisphere defence.*

***AN EIGHT HOUR**, five-day week for studio workers is foreshadowed in the preliminary negotiations between unions and producers, also new wage scales, etc.*

***THE STATE DEPARTMENT** is expected to take action soon to ban importation of all Axis films to the U.S. New York Senator Mead urges this step.*

Close-Ups

By

— Screencomber —

POONA MEMORIES

THE thermometer soars and we are reminded of a similar occurrence in Poona, or as it was similar, would it be more correct to say Simla? No, it was way up in a hill station. We were soldiering at the time and our C.O., now our editor, Colonel Sir Sydney Rayment, was entertaining our old friend General Sir Duncan McKenzie, whom Sir Sydney, a bit of a wit (the "t" is silent), laughingly referred to as "Drunken."

I well remember that the heat was terrific when Sir Duncan sat down at mess and Sir Sydney remarked:—

"Demned bad weather for these exhibitor wallahs."

"Demned bad form," riposted Sir Drunken, "to mention 'em before the port, Ponsonby, and," he added, "you might be able to fix me up in this demned film business."

Through our influence he subsequently became head commissionaire at one of our leading West End kinemas, but the glitter of the uniform must have got him, for he was sacked when he put Commander Arthur Jarratt in front of a firing squad for failing to salute him.

STRIKE THE NOLBANDOV

THIS column has engaged, at enormous expense, the services of Ealing's Ambassadors in extraordinary, Monja Danischewsky and Serge Nolbandov, as Moscow correspondents in the new crisis with Russia. In his attempts to preserve the peace of Europe (cries of "Which piece?") Hitler has marched into non-agress Russia and Ealing. Monja's thrilling dispatches will be written in Dostoievsky style from a pigsty on the body of his murdered great grandmother. Serge may cost us many margarine coupons, but it will be good stuff.

COOKERY NOTES

"COMPLAINTS at Poaching of Operators," says a Trade paper heading, but it is not made clear whether the operators are doing the complaining or if it is their stricken relations who suddenly find the body of a poached relative on their hands. Poached operator should be served without toast, as some are bad eggs. Although there is a shortage, operators are still unrationed, so that no coupons are required. Exhibitors may cook the accounts, poach operators and roast the staff, but this column still maintains the right to be stewed.

AWAY FROM IT ALL

"ESCAPIST Movies, Incarcerated," has just been formed with registered offices at Dartmoor and Wart Winkleheim as chairman. "The criminal classes," Wart told an interviewer, "have not been sufficiently well catered for in their film entertainment; it is with this thought in view that Escapist Movies has been formed. Gangster and prison pictures are too much like business. Our criminal classes want to get away from it all.

It is reported, following an announcement that Winkleheim Productions would be screened in all prisons, that a series of prison riots has broken out.

U. Z. IT

WHAT film producers seem to forget, when they gaily switch from tentative title to tentative title, is that the alphabet for the marquee is only so much. For instance, there was a great deal of "N" borrowing when "Anna Neagle in 'No, No, Nannette!'" was shown on the Granada Circuit. No circuit, however wealthy, can manage nine "N's" in the one week.

On the other hand, a film like "Mark of Zorro" must have roused plenty of cheers when the manager dusted off the much neglected "Z."

THE ANSWER

An Exhibitor said, well, it's queer,
About some of the stories I hear,
With the stuff that they sent me,
And the films that they rent me,
I see no lemon shortage around here.

SERVICE

RENTERS, here is the only unscrupulous column in the Trade that admits it! Put your publicity man on to this racket! Here is a service offered by no other trade publication! You can lift any of the quotas below for any film you care, providing you send a Postal Order for 6d.

BRILLIANT . . . COLOSSAL . . . MAGNIFICENT . . . STUPENDOUS . . . THRILLING . . . EXCEPTIONAL . . . GIGANTIC . . . TERRIFIC . . . MEDIOCRE.

So send along your 6d., and isn't it worth the money to quote the KINE. in your advertisements. Remember, 6d. entitles you to quote any of the above on any picture you wish. In the long run you will save cash, because it would cost a lot more to get the critics blind enough to use superlatives like these.

Just another part of the Screencomber Service.

Shorts Makers Welcome "War Council"

CALL FOR SANE ACTION

An Echo of "Kine's" New Year Issue

THE suggestion put forward by Coun. H. P. E. Mears for the formation of a "War Cabinet" comprising all sections of the Trade is welcomed by Basil Wright of Film Centre who, in the following letter, points out that a similar proposition was advanced in the "Kine." New Year issue by Donald Taylor, of Strand Films.

READING the article by Coun. H. P. E. Mears in last week's issue of your publication, in which he suggests that a "War Cabinet" should be formed by the Trade, I was glad to note that his ideas were almost identical with those originally proposed by Donald Taylor, managing director of The Strand Film Co., in your issue of January 9, 1941.

I think that the following quotations from the two articles show where Coun. Mears' beliefs resemble those suggested by Mr. Taylor six months ago:—

COUN. MEARS: "An emergency War Council, qualified to speak for the whole of the Trade, is an urgent and vital necessity."

DONALD TAYLOR: "What we need is a self-regulated Committee of Control who can cope with all our manifold problems in a statesmanlike fashion."

COUN. MEARS: "The suggested council could nominate the Negotiating Committee who could contact Whitehall on all matters appertaining to the Industry . . . and be, in fact, a Kinematograph Industry War Cabinet."

DONALD TAYLOR: "We want a War Cabinet for the film Industry. It will have sufficient respect . . . for the Government to accept its views and act on its recommendations in all matters."

COUN. MEARS: "Each society—the C.E.A., the K.R.S., the Producers' Association, the N.A.T.K.E., and the A.C.T.—should nominate an agreed one, two or three members—who would elect their own chairman."

DONALD TAYLOR: "The Cabinet should be six in number, each acting in turn as chairman . . . there should be one representative of feature producers, one renter (British), one exhibitor, a representative of Labour, a representative of documentary producers, a representative of technical organisations."

COUN. MEARS: "This Industry must work out its own salvation, present its case with a united front, and it must do it now before it is too late! We all sink or swim together!"

DONALD TAYLOR: "If the Cabinet is established we may yet save our native Industry—hurry though, hurry—time is short. It is our self-respect against overseas domination or State control."

A film Trade Cabinet has undoubtedly become a necessity to deal with the complex problems and restrictions which, inadequately controlled, may ruin or seriously curtail the Industry. **Therefore, I am pleased that two clear-spoken advocates of such a scheme have come forward. Though Mr. Taylor should be given credit for first enunciating the idea, I have no doubt Coun. Mears will welcome the fact that another voice calling for sane action has already been raised in the Industry.**

BASIL WRIGHT,
Film Centre, Soho Square, W.1.

Hinge Approves—in Principle

C.E.A. TREASURER REFERS BACK

As one of the most successful negotiators in Trade politics, Mr. Hinge will add considerable weight to the suggestion by the support he gives to it in the following letter:—

RE Harry Mears's suggestion for a "Joint Trade Council," you will possibly remember we constituted a committee on these lines when we were fighting the Films Tax.

That committee was very quickly convened and certainly served a useful purpose, as was evidenced by the result of its labours.

I do not see any reason why a similar committee could not be set up whenever the occasion arises; but I am inclined to the opinion that a Joint Trade Council, such as Harry suggests, might prove an embarrassment to any one of its sections if all Trade problems had to be referred to it for discussion.

Most of our problems, even those affecting the whole of the Industry, have to be tackled individually by the various sections according to the manner in which they are affected and only on rare occasions do the lines of approach coincide.

If Harry Mears brings the matter up for discussion in the General Council it will provide an interesting debate and may possibly reveal some angles on the subject which one might have overlooked, but speaking from my own experiences over the past few years, I do not think the C.E.A. has been slow to consult the other Trade organisations whenever their assistance could be to our mutual benefit.

E. J. HINGE.

GENERAL COUNCIL AND WAR INSURANCE

Leeds Branch Tribute

ALLOWANCES FOR INCOME TAX

SATISFACTION was expressed at the meeting of the Leeds branch, at the way in which Head Office was dealing with the difficulties of War-Damage Insurance. The shifting of booking dates, trade-show clashes, calling up of operators, and, of course, Sunday opening, were others of the more important topics discussed. Claude H. Whincup was in the chair

Considerable satisfaction with the manner in which the Association headquarters was dealing with important issues in connection with the War Damage Act was expressed at the June meeting of the Leeds Branch of the C.E.A. It was unanimously felt that something substantial had been achieved in connection with the Board of Trade's Agreement.

CHARLES P. METCALFE said he thought Head Office had done a wonderful bit of work, and his suggestion that a letter of appreciation be forwarded to Mr. Fuller conveying these sentiments was adopted. He felt that a measure like this was due when it was deserved.

Rates, Too

Mr. SHAVERIN, supporting this, mentioned the efforts that were being made to arrange for rating authorities to have the same line of approach in making their assessments. It would facilitate matters generally if some sort of uniformity was brought into play.

There was a report by the Secretary, E. M RUSH, in connection with his communications to rating officers of Leeds, Huddersfield, Wakefield, Barnsley, Harrogate, Ripon, Scarborough, York, Whitby, Pontefract, Castleford, and Selby. He stated that he received replies from all except Whitby and Pontefract. He had asked about the methods by which they arrived at their valuations for rating purposes.

The reply from Leeds indicated that accounts and profits were not the basis, but in the event of appeals, accounts and receipts could be produced and were taken into consideration in granting reductions. He added that the general strain of the replies was in similar vein.

Mr. FREEDMAN remarked that the letters hardly threw any light on their obligations under Part 2 of the War Damage Act.

Mr. WHINCUP pointed out that it had been tentatively agreed to cover all movable fixtures under Part 1 pending further submissions from the Association, and that, subject to any Government decision that they were affected by Part 2, further premiums would be paid. That meant they were not required at the moment to pay any more premiums on the contents of the kinema under Part 2.

Income-Tax

Mr. FREEDMAN suggested that amounts concerned in this insurance should be allowed for Income-Tax purposes, and he thought the C.E.A. should raise this matter with the Board of Inland Revenue. All other insurances were allowed.

It was a fact, of course, that if it was only concerned with Part 1, the position would not be as acute as if Part 2 was involved, but in any case premiums were fairly hefty.

Mr. METCALFE said he was not aware of anything being done about this. He thought that there was something deliberate in the official approach to this matter, as it seemed that the idea was definitely to regard this more in the nature of a capital levy. There was, however, no harm, of course, in bringing this forward.

Mr. WHINCUP said that if they found they were covered under Part 1, there might not be a great deal to worry about, but otherwise there was something to be said for action in this matter.

Mr. FREEDMAN declared that he thought it would definitely be a hardship if it came under Part 2.

Movable Booking Dates

HARRY HOPKINS said that films were being given extended playing time in the central houses and the small exhibitors were continually being asked to transfer dates. More than one renting concern was doing this. He himself had refused to accept confirmations except at the original date. He had altered one date to November because he was told the runs were being put back, and to his amazement he found that the particular picture was actually showing that week at a hall in the centre of the city.

This kind of thing meant that the district houses were showing films five months behind. He thought a strong attitude should be taken by exhibitors on this matter.

Mr. GREENWOOD said he had had similar experiences.

C. H. WHINCUP, in the chair, said he knew of instances where independent houses had arranged bookings of films, and after confirmations had been delayed some considerable time they had been informed that the films had been booked elsewhere—to circuit houses, of course. Cock-and-bull excuses were made for what had happened. It was a matter that exhibitors only could deal with individually.

Mr. GREENWOOD: If you have received confirmations are you entitled to shift the films to later dates?

Mr. HOPKINS: No. You are entitled to take action for breach of contract if you have confirmations and the dates are altered without your desire.

S. AND E. LANCS

Half Yearly Meeting

Half yearly meeting of the South and East Lancashire branch will be held at the Grosvenor Hotel, Manchester, to-morrow, Friday.

Items on agenda include: Insurance of movable fixtures and fittings under the War Damage Act, 1941; position of operators in relation to schedule of reserved occupations; carbon pool and ration vouchers.

CARBON QUOTA

Leeds Advice to Exhibitors

ADVICE to exhibitors not to fail to take up their carbon quota, even if they thought they had enough to carry on, was given by C. P. Metcalfe at the Leeds branch meeting

Mr. SHEVERIN, reporting on General Council decisions *re* the carbon pool, said that the manufacturers had to prepare their production programme six weeks before distribution and many members had been late in placing their orders, as requested, in advance of their two-monthly ration period.

Supplies would only be available now during the particular ration period and orders should be placed six weeks in advance. There had been a similar delay on the part of exhibitors as in the failure of so many to answer the questionnaire about operators.

Mr. METCALFE recounted his experience of exhibitors who had failed to take up their ration because they thought they had enough to carry on. When they ran short they were frantic about immediate supplies and tried to use their old coupons. They should not neglect their ration, even if they had a few in stock, as he dreaded to think what would be the position if anything happened to the limited sources of supply.

Truants at the Kinema

ALLEGATIONS REFUTED

C. Hardy-Morgan, manager of the Roxy (Emery circuit), Birkenhead, vigorously refutes the suggestion that children are attending kinemas during school hours in disproportionate numbers.

It was recently stated in the local Council Chamber that between April 1 and May 9, 2,088 children were found in kinemas during school hours. Within that period there were 34 school days. As there were 11 kinemas in the borough, it meant that on the average there were only 5.5 children at each kinema at afternoon matinees. Included in this number were some children aged between 3 and 5, who were paid for, and who were not of school age.

"On the strength of those figures the connection between truancy and the kinema is pure myth," states Mr. Morgan.

"Kinemas are doing a good job of work under very worrying circumstances. All we ask for is a fair crack of the whip, not stabs in the back.

"Apart from Saturdays, I am not getting in any more children than in the pre-war days. Actually, I am getting fewer, and I think I can speak for every other kinema in Birkenhead."

"One child's mother blasphemed me for not allowing the child to go in. She told me to 'mind my own —— business' as to why her boy was not at school, actually he was on holiday.

"If children are brought back from reception areas and are running the streets, undisciplined and untaught, must the kinemas be blamed for that?"

TRADE SHOW POLICY REFORM

Continued from page 3

Mr. WHINCUP said he did not attach much importance to any suggested action on the part of the renters, as the local renting managers did not seem to show any concern at all about the clashing of shows. Further, they were also limited somewhat by the availability of copies of the films and had to fix their dates accordingly.

For that reason they often had to take theatres for Trade shows which they did not really want because the desired halls had already been booked.

HARRY HOPKINS said that the nigger in the woodpile seemed to be Mr. Hills' remark about "too many Trade shows." He did not think that was possible or true in fact, as there was always some means by which exhibitors could obtain the necessary reports.

Mr. WHINCUP suggested that they should reply to Mr. Hill and offer to send him chapter and verse about the clashing of shows on many days whilst other days found little activity in this direction. If their desire for flyms to be Trade shown was not complied with, he thought they would have to agree with the expression of Mr. Metcalfe at the last meeting, that a similar procedure be adapted here as in Manchester, where the authorities insisted that all films be Trade shown.

It was agreed that a letter in these terms should be forwarded to head office to be transmitted to Mr. Hill.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JUNE 26 AND WED., JULY 2

Thursday

Flying Wild (*Pathe*)

Phoenix Theatre. 10.30 a.m.
Cast: East Side Kids, Dave O'Brien, Joan Barclay. **Director:** William West.

The story tells of efforts of the "Kids" to discover the perpetrators of a sabotage plot in the airplane factory where all but Muggs, are employed. He overhears Dr. Xagel, owner of a hospital plane kept at the airport, planning to take stolen blue prints across the Mexican border, and Muggs endeavours to prove the Doctor's guilt to Mr. Reynolds, owner of the plane factory, but fails. Learning that Nagel is going to make another flying trip to Mexico with an injured friend, The Kids decide to substitute Danny, one of the gang, for the friend, and hide in the plane themselves to find out where it goes. Soon after taking the air the pilot receives a wireless message to turn back, but Muggs knocks him out, shuts off the radio and revives the pilot just in time to have him land the plane in Mexico. In the meantime, Nagel has wired his confederates in Mexico to kidnap the boys as soon as the plane lands. Meanwhile at the airport where The Kids work, their absence has been discovered and Mr. Reynolds decides to go up and try to discover them. He does, and arrives at the San Cassenta landing field just in time to prevent Nagel's friends from taking the Kids for "a ride."

South of Panama (*Pathe*)

Phoenix Theatre. 10.30 a.m.
Cast: Roger Pryor, Virginia Vale and Lionel Royce. **Director:** Jean Yarbrough.

The story revolves about the attempts of a band of espionage agents to obtain the secret formula for a new camouflage paint that is being tested for the great locks of the Panama Canal by army engineers.

Paul Martin, inventor of the formula, wires his sister Jan, that he is arriving in Panama on an important mission. The telegram is intercepted by the spies who trail the girl to the airport in an effort to identify her brother. Realising she is being followed, Jan ignores Paul at the airport and instead embraces Mike Lawrence, newspaper-man adventurer, who, while very mystified, carries out the act. From then on Mike's life is indeed a hectic one as the spies, convinced that he is Paul Martin, try every means to capture him.

Dangerous Moonlight (*RKO-Radio*)

Cambridge Theatre. 2.30 p.m.
Cast: Anton Walbrook, Sally Gray, Derrick de Marney, Keneth Kent, Percy Parsons, J. H. Roberts, Cecil Parker, Guy Middleton, John Laurie, Frederick Valk. **Director:** Brian Desmond Hurst.

Ranking as one of RKO-Radio's greatest British productions, "Dangerous Moonlight" deals with the experiences of a famous Polish pianist-aviator torn between serving his country as a pilot or concentrating on his musical career. The story, which adroitly blends emotional drama with aerial thrills and splendid music, opens in Warsaw during an air attack. Walbrook and Miss Gray fall in love at first sight, only to be parted as the enemy moves on the capital. Meeting again in New York where Walbrook has gone for a concert tour, the couple are married.

Despite his success, Walbrook finds it increasingly difficult to resist joining his country's forces in Britain. Threatened by divorce unless he gives up his idea of leaving America, Walbrook is unable to agree to his wife's pleas.

Repenting, Miss Gray follows Walbrook to Britain but finds that he has been seriously injured in a crash. The efforts made to assist him in regaining his memory and the final reunion between the couple are grand sequences in the brilliant narrative.

Moon Over Burma (*Paramount*)

Carlton. 2.30 p.m.
Cast: Dorothy Lamour, Robert Preston, Preston Foster, Doris Nolan, Albert Basserman, Frederic Worlock, Addison Richards, Harry Allen, Frank Lackteen, Stanley Price. **Director:** Louis King.

Compounded of laughter and drama in well-balanced proportions with an alluring tropical locale for its setting, "Moon Over Burma" is a cracking comedy-drama with lines and situations calculated to disturb the equilibrium of the most stolid viewer. Neither is it lacking in romance—both the leading men are in love with the one and only Lamour—nor in thrills.

Robert Preston and Preston Foster, as two timber traders, are trying to raise money in Rangoon to keep their business going. They meet Lamour singing in café, and inevitably she finds her way back to their compound. Not only does she cause plenty of heart-burnings between the two men, but she upsets the local native community. Doris Nolan, daughter of their chief creditor, is in love with Foster, and she is not the sort to be lightly passed over. Her father, too, who is out to capture their business, is also conspiring to wreck their plans by fair means or foul.

Friday

Charlie McCarthy, Detective (*General Films*)

G.F.D. Private Theatre. 10.30 a.m.
Cast: Edgar Bergen, Charlie McCarthy, Mortimer Snerd, Robert Cummings, Constance Moore, John Sutton, Louis Calhern, Edgar Kennedy, Samuel S. Hinds. **Director:** Frank Tuttle.

"Charlie McCarthy, Detective," brings ventriloquist Edgar Bergen and his two amusing dolls, Charlie McCarthy and rustic Mortimer Snerd, to the screen in starring rôles.

The story concerns a society murder which wooden Sherlock Holmes McCarthy solves just as his friend Harold Huber, accused unjustly, is in a very tight spot. Robert Cummings as a newspaper columnist, Constance Moore as a night club singer and Edgar Bergen's assistant, and John Sutton as her fiancé, all have important parts in the picture and bring in a pleasant romantic element.

The comedy and dramatic elements are mixed into one smooth-running whole.

Double Date (*General Films*)

G.F.D. Private Theatre. 2.30 p.m.
Cast: Edmund Lowe, Una Merkel, Peggy Moran, Rand Brooks, Tommy Kelly, Hattie Noel, Eddy Waller. **Director:** Glenn Tryon.

"Double Date," Universal's gay modern comedy, is a merry mix-up with an accent on romance.

Edmund Lowe essays what is described as one of the most intriguingly humorous rôles of his career as a middle-aged man who falls in love with a contemporary (Una Merkel) and thus gains the disapproval of his son (Rand Brooks) and Una Merkel's niece (Peggy Moran). Miss Moran and Mr. Brooks team up to make life as miserable as possible for the two mature love-birds, and the film is concerned with the youngsters' efforts to stop the marriage at almost any price.

Monday

Bury Me Not on the Lone Prairie (*General Films*)

C.F.D. Private Theatre. 10.30 a.m.
Cast: Johnny Mack Brown, Fuzzy Knight, Nell O'Day, Kathryn Adams, Harry Cording, Jack Rockwell. **Director:** Ray Taylor.

A Scene from ZIEGFELD GIRL starring Judy Garland and James Stewart (M-G-M)

In a story developed from the title of the popular Western song, Universal's "Bury Me Not on the Lone Prairie" presents Johnny Mack Brown as a rugged mining engineer who battles to avenge a series of murders perpetrated by ruthless claim-jumpers. New tunes and the title song are well put over by Fuzzy Knight and Jimmy Wakely and his Roughriders.

Boss of Bullion City (*General Films*)

G.F.D. Private Theatre. 2.30 p.m.
Cast: Johnny Mack Brown, Fuzzy Knight, Nell O'Day, Maria Montez. **Director:** Ray Taylor.

Battling for the freedom of the Press in the old frontier West, Johnny Mack Brown, cowboy star, becomes a hard-riding, two-gun crusader against a powerful and corrupt outlaw group in Universal's "Boss of Bullion City." Brown, supported by Fuzzy Knight, comedian, and Nell O'Day, Western screen heroine, plays a belligerent newspaper editor who uncovers the lawless operations of a money-mad sheriff, portrayed by Harry Woods. Maria Montez, Latin actress, is one of the lovely victims of the sheriff's insidious conspiracy.

Tuesday

Fighting Marshal (*Paramount*)

Private Theatre 10.30 a.m.
Cast: Richard Dix, Florence Rice, William Henry, Victor Jory, Andy Clyde, George E. Stone, Morris Ankrum, Charles Trowbridge, Douglas Fowley, Addison Richards, Tom Tyler, William Haade, Ray Teal, Hal Taliaferro, Jack Rockwell. **Director:** Lesley Selander

Fresh air from the western plains against a beautiful background of rolling country and snowcapped mountains attractively frame "Fighting Marshal," one of the most thrilling outdoor romance the screen has seen for some time. Richard Dix, in the rôle of a U.S. marshal in a boom town, historic "Cherokee Strip" of the 'nineties, gives an outstanding performance as a rough-riding, quick-on-the-draw hero of the plains.

As the head of the Lovell clan of Texas cattle ranchers, he ends a feud with the Barretts by signing a truce with Victor Jory, in the rôle of Coy Barrett. The Barretts migrate over the border to a new boom town and here set up their illicit enterprises under the cloak of bankers and saloon keepers. Dix is appointed Marshal to restore law and order, and thus again encounters his old enemies. He cleans up the town, but has to call on his own clan, the Lovells, to help him defeat them in a terrific battle of furious riding and breathless gun play.

Sign of the Wolf (*Pathe*)

Phoenix Theatre. 10.30 a.m.
Cast: Michael Whalen, Grace Bradley, Manton Moreland, Louise Beavers, Darryl Hickman, Brandon Hurst, Tony Paton. **Director:** Howard Bretherton.

Michael Whalen and Grace Bradley play the leading roles in this Jack London original story, which tells of the romance between a big city heiress and a backwoods fur breeder. Comedy is side-splitting with a new coloured team, Manton Moreland and Louise Beavers, giving a laugh a minute.

Shadow and Smoky, two intelligent Alsatian dogs, are loosed in the Canadian wilds as a result of a plane crash, in which Grace Bradley and Moreland are injured. One of the animals takes to the woods and becomes a renegade. The other, out of devotion to the mistress who has no use for him, hobbles many weary, pain-racked miles to bring help to her side. There are several thrilling fight scenes as the two dogs meet in the wilds to settle old scores in primitive fashion.

Thrillingly beautiful snow scenes add to the value of the film.

Facing the Music (*Butcher's*)

Cambridge Theatre. 2.30 p.m.
Cast: Bunny Doyle, Betty Driver, Gus McNaughton, H. F. Maltby, Vally Patch, Eliot Makeham, Chili Bouchier, Ruby Miller. **Director:** Maclean Rogers.

Butcher's new star, Bunny Doyle, the famous comedian of revue, pantomime and the radio, will make his début as a screen actor in "Facing the Music," a Butcher-Empire production.

The picture will also appeal to radio fans apart from their interest in the star. They will be able to see exactly how one of those remarkable munition works concerts is relayed—in a realistic representation, with B.B.C. officials and engineers and studio gadgets all complete, and with a real B.B.C. broadcaster at the microphone in the person of Betty Driver, the picture's leading lady. Her song for the occasion, "You Don't Have to Tell Me, I Know," was the hit of Betty's recent turn in the B.B.C.'s "Happidrome," in which, by the way, another Butcher screen discovery, Harry Korris, sprang into fame as a broadcaster.

Drawing power of the film has yet another asset—its lively appeal to war workers all over the country, for most of the action is laid in a munition factory. A spy hunt reaches its climax at a variety show when Gus McNaughton, as a stage illusionist, presents a trick cabinet in which the villains are entrapped.

Wednesday

Reaching for the Sun (*Paramount*)

Carlton 10.30 a.m.
Cast: Joel McCrea, Ellen Drew, Eddie Bracken, Albert Dekker, Billy Gilbert. **Director:** William A. Wellman.

"Reaching for the Sun" for the first time takes the film public into the great Detroit automobile plants, though primarily it is not a story of the industry.

It is the tale of a man from the Michigan woods, played by Joel McCrea, lured to the city by the promise of high wages, but who later struggles to regain the more satisfying simple life of his native lakeside home.

From the production point of view, the picture contains several innovations. For the unprecedented machine fight sequence, in which Joel McCrea and Albert Dekker, respectively manœuvring a 50-ton manipulator and a 40-ton crane in the crashing battle with their own lives at stake, the studio sent a unit to Chicago, where the scenes were filmed at a defence factory forging huge sections of naval armament. A full-scale duplication of the giant manipulator, one of the only two in the country, was duplicated at the studio for close-up shots. The location unit also spent two weeks in Detroit, procuring exterior panoramas of the city and also extensive views of the hitherto sanctrosanct Packard automobile assembly line.

The Original Old Mother Riley (*Sherwood*)

Monseigneur, Piccadilly Circus. 10.30 a.m.
Cast: Arthur Lucan, Kitty McShane, Barbara Everest, Edith Sharpe, Edgar Driver, Dorothy Vernon, etc.

The revival of this rollicking and robust comedy is well timed to coincide with the

Continued on page 13

SHERWOOD FILMS LTD.

announce that the popular money-maker

THE ORIGINAL OLD MOTHER RILEY

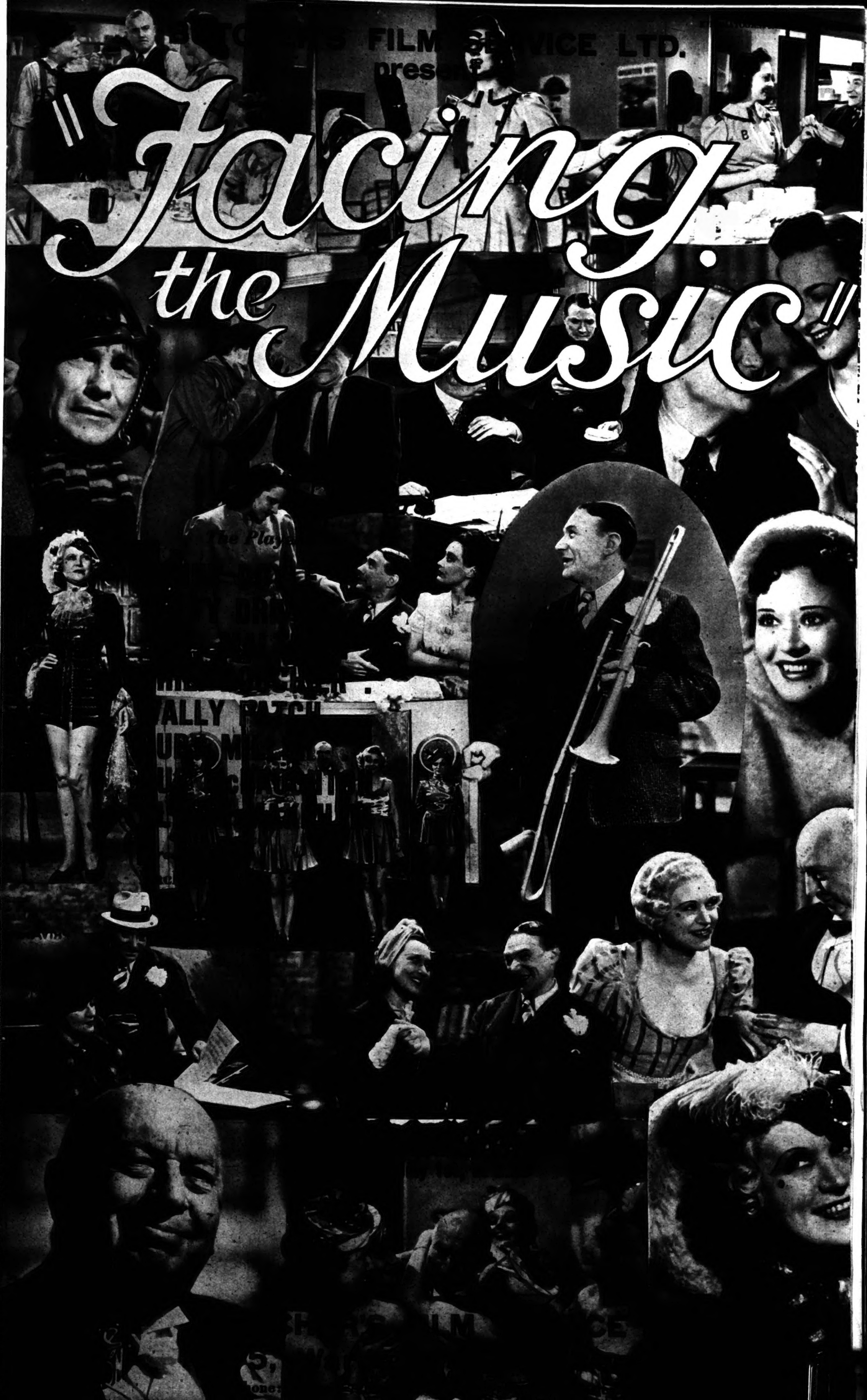
with the incomparable

LUCAN and McSHANE

has been re-edited and will be re-issued with brand new prints from the original negative.

LONDON TRADE SHOW:
MONSEIGNEUR THEATRE, PICCADILLY CIRCUS, W.1,
WEDNESDAY, July 2nd, 1941, at 10.30 a.m.

SHERWOOD FILMS LTD., 26/27, D'Arblay Street, Wardour Street, London, W.1.


Facing the Music

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JUNE 26 AND WED., JULY 2

Thursday

Flying Wild (*Pathe*)

Phoenix Theatre. **10.30 a.m.**
Cast: Eric Sykes, Kids, Dave O'Brien, Josh Barclay. **Director:** William West.

The story revolves around the efforts of the "Kids" to discover the perpetrators of a sabotage plot in the aeroplane factory where Dad and Maggie are employed. He overhears Dr. Nagel, owner of a hospital plane kept at the aerodrome, planning to take stolen plane prints across the Mexican border, and Maggie endeavours to prove the Doctor's guilt to Mr. Reynolds, owner of the plane factory, but fails. Learning that Nagel is going to make another flying trip to Mexico with an injured friend, the Kids decide to substitute Danny, boy at the garage, for the friend, and at the last minute themselves to find out where he goes. Soon after taking the air the pilot receives a wireless message to turn back, for Maggie knocks him out, shuts off the fuel and leaves the pilot just in time to have him land the plane in Mexico. In the meantime, Nagel has wired his confederates in Mexico to kidnap the boys as soon as the pair lands. Meanwhile at the airport where the Kids work, their absence has been discovered and Mr. Reynolds decides to go up and fly over them. He does, and arrives at the San Cassario landing field just in time to prevent Nagel's friends from taking the Kids for a ride.

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Cast: Roger Price, Virginia Vale and Lionel Rose. **Director:** Jean Yarbrough.

The story revolves about the attempts of a band of espionage agents to obtain the secret formula for a new camouflage paint that is being tested for the great locks of the Panama Canal by army engineers.

Paul Martin, inventor of the formula, who is under fake arrest, has arrived in Panama on an important mission. The telegram is intercepted by the spies who raid the flat to the airport in an effort to detain his brother. Realising she is being followed, Jan ignores Paul at the airport and instead embraces Mike Lawrence, newspaper man adventurer, who, while very mystified, carries out the act. From then on Mike's life is indeed a hectic one as the spies, convinced that he is Paul Martin, try every means to capture him.

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G.F.D. Private Theatre. **10.30 a.m.**
Cast: Edgar Bergen, Charlie McCarthy, Mortimer Snerd, Robert Cummings, Constance Moore, John Sutton, Louis Calhern, Edgar Kennedy, Samuel S. Hinds. **Director:** Frank Tuttle.

"Charlie McCarthy, Detective," brings ventriloquist Edgar Bergen and his two amusing dolls, Charlie McCarthy and rustic Mortimer Snerd, to the screen in starring roles.

The story concerns a society murder which wooden Sherlock Holmes McCarthy solves just as his friend Harold Huber, accused unjustly, is in a very tight spot. Robert Cummings as a newspaper columnist, Constance Moore as a night club singer and Edgar Bergen's assistant, and John Sutton as her fiance, all have important parts in the picture and bring in a pleasant romantic element.

The comedy and dramatic elements are mixed into one smooth running whole.

Double Date (*General Films*)

G.F.D. Private Theatre. **2.30 p.m.**
Cast: Edmund Lowe, Una Merkel, Peggy Moran, Rand Brooks, Tommy Kelly, Hattie Noel, Eddy Waller. **Director:** Glenn Tryon.

"Double Date," Universal's gay modern comedy, is a merry mix-up with an accent on romance.

Edmund Lowe essays what is described as one of the most uproariously humorous roles of his career as a middle-aged man who falls in love with a contemporary (Una Merkel) and thus gains the disapproval of his son (Rand Brooks) and Una Merkel's niece (Peggy Moran). Miss Moran and Mr. Brooks team up to make life as miserable as possible for the two mature love-birds, and the film is concerned with the youngsters' efforts to stop the marriage at almost any price.

Monday

Bury Me Not on the Lone Prairie (*General Films*)

C.F.D. Private Theatre. **10.30 a.m.**
Cast: Johnny Mack Brown, Fuzzy Knight, Nell O'Day, Kathryn Adams, Harry Cording, Jack Rockwell. **Director:** Ray Taylor.

A Scene from ZIEGFELD GIRL starring Judy Garland and James Stewart (M-G-M)

In a story developed from the title of the popular Western song, Universal's "Bury Me Not on the Lone Prairie" presents Johnny Mack Brown as a rugged mining engineer who battles to avenge a series of murders perpetrated by ruthless claim-jumpers. New tunes and the title song are well put over by Fuzzy Knight and Jimmy Wakely and his Roughriders.

Boss of Bullion City (*General Films*)

G.F.D. Private Theatre. **2.30 p.m.**
Cast: Johnny Mack Brown, Fuzzy Knight, Nell O'Day, Maria Montez. **Director:** Ray Taylor.

Battling for the freedom of the Press in the old frontier West, Johnny Mack Brown, cowboy star, becomes a hard-riding, two-gun crusader against a powerful and corrupt outlaw group in Universal's "Boss of Bullion City." Brown, supported by Fuzzy Knight, comedian, and Nell O'Day, Western screen heroine, plays a belligerent news-paper editor who uncovers the lawless operations of a money-mad sheriff, portrayed by Harry Woods. Maria Montez, Latin actress, is one of the lovely victims of the sheriff's insidious conspiracy.

Tuesday

Fighting Marshal (*Paramount*)

Private Theatre **10.30 a.m.**
Cast: Richard Dix, Florence Rice, William Henry, Victor Jory, Andy Clyde, George E. Stone, Morris Ankrum, Charles Trowbridge, Douglas Fowley, Addison Richards, Tom Tyler, William Haade, Ray Teal, Hal Taliaferro, Jack Rockwell. **Director:** Lesley Selander.

Fresh air from the western plains against a beautiful background of rolling country and snowcapped mountains attractively frame "Fighting Marshal," one of the most thrilling outdoor romance the screen has seen for some time. Richard Dix, in the rôle of a U.S. marshal in a boom town, historic "Cherokee Strip" of the 'nineties, gives an outstanding performance as a rough-riding, quick-on-the-draw hero of the plains.

As the head of the Lovell clan of Texas cattle ranchers, he ends a feud with the Barretts by signing a truce with Victor Jory, in the rôle of Coy Barrett. The Barretts migrate over the border to a new boom town and here set up their illicit enterprises under the cloak of bankers and saloon keepers. Dix is appointed Marshal to restore law and order, and thus again encounters his old enemies. He cleans up the town, but has to call on his own clan, the Lovells, to help him defeat them in a terrific battle of furious riding and breathless gun play.

Sign of the Wolf (*Pathe*)

Phoenix Theatre. **10.30 a.m.**
Cast: Michael Whalen, Grace Bradley, Marjon Moreland, Louise Beavers, Darryl Hickman, Brandon Hurst, Tom. **Director:** Howard Bretherton.

Michael Whalen and Grace Brad... the leading roles in this Jack... original story, which tells of the... between a big city heiress and a fu... tur breeder. Comedy is side-splitt... a new coloured team, Manton More... Louise Beavers, giving a laugh a m... Shadow and Smoky, two ... Alsatian dogs, are housed in the ... wilds as a result of a plane crash, ... Grace Bradley and Moreland are... One of the animals takes to the w... becomes a renegade. The other, ... devotion to the mistress who has n... him, hobbles many weary, pain-racke... to bring help to her side. There ar... thrilling fight scenes as the two d... in the wilds to settle old scores in ... fashion.

Thrillingly beautiful snow scenes ... the value of the film.

Facing the Music (*Butcher*)

Cambridge Theatre. **2 p.m.**
Cast: Bunny Doyle, Betty Driver, ... McNaughton, H. F. Maltby, ... Patch, Eliot Makeham, Chili B... Ruby Miller. **Director:** Maclean ...

Butcher's new star, Bunny Doyle, famous comedian of revue, pantomime, the radio, will make his debut as a actor in "Facing the Music," a ... Empire production.

The picture will also appeal to fan... apart from their interest in the star ... will be able to see exactly how one ... remarkable munition works come... relayed—in a realistic representation ... B.B.C. officials and engineers and ... gadgets all complete, and with a real ... broadcaster at the microphone in the ... of Betty Driver, the picture's leadin... Her song for the occasion, "You Don... to Tell Me, I Know," was the hit of ... recent turn in the B.B.C.'s "Happen... in which, by the way, another ... screen discovery, Harry Korris, sprang ... fame as a broadcaster.

Drawing power of the film has yet ... asset—its lively appeal to war worke... all over the country, for most of the ac... is laid in a munition factory. A spy ... reaches its climax at a variety show ... Gus McNaughton, as a stage illu... presents a trick cabinet in which the v... are entrapped.

Wednesday

Reaching for the Sun (*Paramount*)

Carlton **10.30 a.m.**
Cast: Joel McCrea, Ellen Drew, Eddie Bracken, Albert Dekker, Billy G... **Director:** William A. Wellman.

"Reaching for the Sun" for the first ... takes the film public into the great De... automobile plants, though primarily ... is not a story of the industry.

It is the tale of a man from the Mich... woods, played by Joel McCrea, lured to the city by the promise of high wages, but who later struggles to regain the more satisfying simple life of his native lakeside home.

From the production point of view, the picture contains several innovations. For the unprecedented machine fight sequence in which Joel McCrea and Albert Dekker respectively manoeuvring a 50-ton manipulator and a 40-ton crane in the crashing battle with their own lives at stake, the studio sent a unit to Chicago, where the scenes were filmed at a defence factory forging huge sections of naval armament. A full-scale duplication of the giant manipulator, one of the only two in the country, was duplicated at the studio for close-up shots. The location unit also spent two weeks in Detroit procuring exterior panoramas of the ... and also extensive views of the hitherto sanerosanct Packard automobile assembly line.

The Original Old Mother Riley (*Sherwood*)

Monseigneur, Piccadilly Circus. **10.30 a.m.**
Cast: Arthur Lucan, Kitty McShane, Barbara Everest, Edith Sharpe, Edgar Dri... Dorothy Vernon, etc.

The revival of this rollicking and ... comedy is well timed to coincide with ...

Continued on page 13

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BETTY DRIVER . . .
H[illegible] MALT[illegible] . . .
[illegible] OUCHER . . .
WALLY PATCH . . .
RUBY MILLER . . .
GUS McNAUGHTON . . .
LEON MAKIM . . .

Directed by—
Maclean Rogers . . .

Produced at
Rock Studios, Elstree . . .

[illegible] SHOWS
CAMBRIDGE THEATRE
Tuesday, July 1st, at 2.30

[illegible]CHER'S FILM [illegible]RVICE LIMI[illegible]
[illegible]5, Wardo[illegible] Street, London,
Phone: Gerrard 7282 Telegrams: Butc[illegible]

The Critics Show it

A Film to Shake Britain. This Film is Flawless, and will win world fame. I rate it Ten points out of Ten.

Norah Alexander,
Sunday Pictorial

Britain's Most Moving Film. The Most Moving Screen Drama That Has Come from a British Studio.

A. T. Borthwick,
News Chronicle

Banned Film—Now A Triumph. One of the Finest British Pictures. ever made.

P. L. Mannock,
Daily Herald

About the Best, Most Sincere, Most Moving Film it has ever been my pleasure to encounter during years' contact with British Productions.

News of the World
Film Correspondent,

First-class entertainment . . . this is the picture for you, for me and (I hope) British film producers.

Ernest Betts,
Sunday Express

The Film is one of the most moving and most significant ever made in Britain.

Moore Raymond,
Sunday Dispatch

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This Film is One of Britain's Best. One of the Best Films made in this Country.

Ian Coster,
Evening Standard

"LOVE ON THE DOLE." An Outstanding Film.

The Times

One of Britain's Finest Films. No Great Stars, but Plenty of Great Performances.

Cecil Wilson,
Daily Mail

"LOVE ON THE DOLE" is a Fine Wise Picture.

C. L. Lejeune,
The Observer

Another Fine British Film—Cause this Noble Film to Stir the Emotions.

A. Jympson Harman,
Evening News

90 Degrees. A Gre. British Film—Perhaps the Greatest.

Jonah Barrington,
Daily Express

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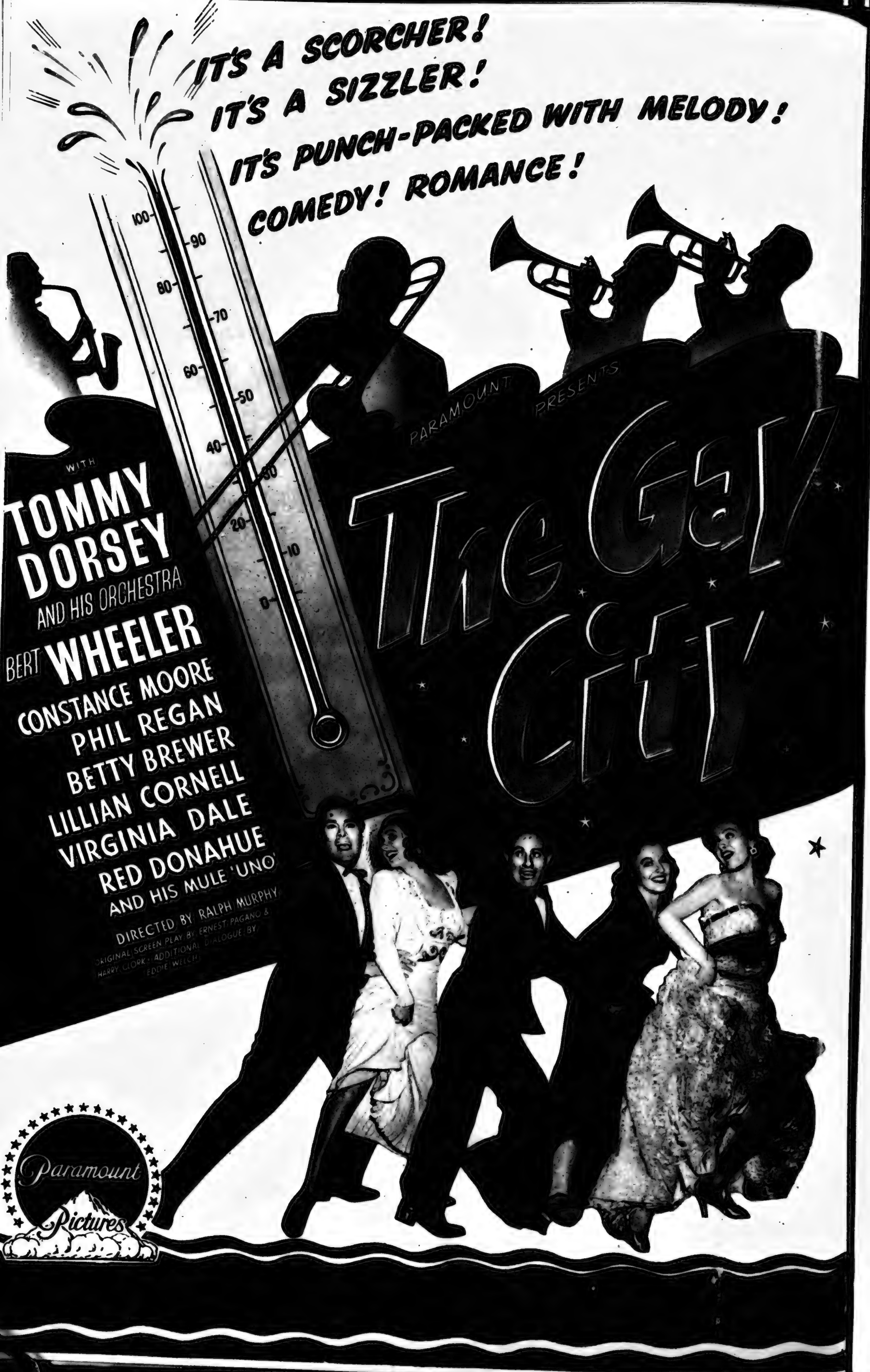
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BETTY BREWER
LILLIAN CORNELL
VIRGINIA DALE
RED DONAHUE
AND HIS MULE 'UNO'
DIRECTED BY RALPH MURPHY
ORIGINAL SCREEN PLAY BY ERNEST PAGANO &
HARRY CLORK; ADDITIONAL DIALOGUE BY
EDDIE WELCH
Paramount Pictures

MANCHESTER DISCUSSES S.O. ACCOUNTS

Exhibitors Object to Furnishing Details

OBJECTIONS to the furnishing of accounts in respect of Sunday opening were voiced at the half-yearly meeting of the Manchester and Salford Branch, held at the Midland Hotel, Manchester, on Friday last. A. Caplan presided. Guest speakers were Lieut.-Col. S. K. Lewis and W. R. Fuller, national president and general secretary

CHAIRMAN CAPLAN reported that several meetings had been held with the film transport contractors, who had demanded an increase of 5s. per week for extra services made necessary for Sunday shows. The branch offered 3s., but finally settled at the compromise figure of 4s. "We feel," he added, "that even 4s. is too high, but the carriers sought to justify their claim owing to the extra cost of labour and of petrol, plus other expenses.

An important matter which had been engaging attention in committee was the furnishing of Sunday opening accounts to the local authority. The licence contained a clause entitling the city treasurer to call for accounts at the end of six months or twelve months, showing takings, expenses and profits.

Members had already been advised by circular letter of the manner in which their accounts should be compiled. The committee from the very outset was against the rendering of Sunday trading accounts, but the clause having been included in the licence, they had to comply.

Too Many Probers

J. J. MCCRACKEN: Was any objection raised when the licences were first issued? I understand Manchester exhibitors pay "a flat rate of penalty" as a charity contribution. What are the authorities wanting to find out from our accounts?

Far too many people outside the Trade are asking for our accounts, but they don't ask for the accounts of other trading concerns. Why should they be allowed to get away with it in our business? I personally considered it a weakness to have accepted that condition.

MR. CAPLAN explained that originally the Watch Committee asked for a charity contribution of 10 per cent. This was resisted on the ground that exhibitors could not afford to pay it. The City Council then accepted the flat rate basis for 12 months, after which the position would be reviewed. If the branch had refused to accept the accounts clause, the City Council might have insisted on 10 per cent.

An Afterthought Clause

T. E. ROBINSON pointed out that it was not until the Watch Committee's recommendation came before the City Council that the accounts condition was incorporated in the Sunday licences. As a matter of fact, it came as a surprise to exhibitors to find the insertion of this clause. Accounts could be called for "at the discretion of the city treasurer." It was not certain, however, that accounts would be called for.

"Once they have the right to call for accounts, you will never get them not to exercise it," retorted MR. MCCRACKEN. Acceptance of this clause has created a precedent for other districts. If he was asked to submit accounts in respect of Sunday shows in many of the areas where he had interests, he would certainly refuse to accept the Sunday licence.

E. CHESHIRE spoke of "majority tyranny" and suggested incompetent handling of the business.

L. LEWIS reminded the meeting that Manchester exhibitors had fought for Sunday opening for five years. This accounts clause was inserted at the last minute. Exhibitors did not think it politic to accept licences, and perhaps did not have the courage to do so. Replying to E. CHESHIRE, MR. LEWIS added: "We do not appreciate Mr. Cheshire's abuse after what has been done."

No Yardstick

S. HALPERN mentioned that a good proportion of the Sunday opening receipts legitimately belonged to the other nights of the week. Therefore, the accounts did not give a fair view of the Sunday trading position.

Secretary ROBINSON: There is no yardstick by which we can measure the depreciation of the week's takings and the appreciation of Sunday trading.

W. R. FULLER gave a brief account of the position at the London end.

President's Address

Lieut.-Col. LEWIS (president of the C.E.A.) gave a detailed account of the negotiations to secure the reservation of skilled operators culminating in the decision of the Board of Trade to send out a questionnaire to all exhibitors.

On the replies received the action of the Ministry would depend. Justifying the diplomatic policy which had been pursued, the President said that the Ministerial departments had their headaches, but the paramount consideration was to secure for national services the men and materials needed.

It would be a great disservice if he stimulated any great hopes, but summing up the position it seemed to him that exhibitors might have to part with their second projectionists.

Without prejudging the case or endeavouring to be optimistic, he would say that exhibitors now had a breathing space during which they had the chance to train personnel. Personally, he himself thought there was little chance that exhibitors would be able to retain second projectionists under the age of 35. If the C.E.A. was able to secure the retention of a skilled projectionist for every theatre that would be a great triumph.

The Soft Answer

President LEWIS went on to say: "If this association at a time like the present desires to harass the Government, then I say, whilst I am prepared to take orders on the subject, I will not accept responsibility for the results. There is a way of saying 'Yes' or 'No' to a person without adopting an attitude which arouses hostility."

The C.E.A. had been reminded of its arguments of a few years ago, on the subject of redundancy, and it had been suggested that no harm would be done by the closing down of some kinemas. "My reply to that," he added, "is that we cannot agree to any proposition which would mean that Jack Smith would have to close in order to keep Bill Johnson open. This association will fight to keep open all kinemas, big or small."

Lieut.-Col. Lewis stated that girls employed at kinemas would have their work regarded as of national importance and were not likely to be called up.

Many Questions

Following this address, many questions were asked to elucidate certain points and to clarify questions of procedure. The President said representations were being made to the Home Office to enable boys of 14 to be employed in operating rooms.

On the question of redundancy, he said that owing to the mobility of the population, in consequence of air raid damage, a district might have an excess of kinemas one day and be short the next. Redundancy was a question which would have to be tackled vigorously at the end of hostilities.

W.R.F.'s Warning

The GENERAL SECRETARY also dealt with the position of operators. The questionnaire of the Board of Trade was obligatory and it carried a sanction. If exhibitors did not fill in the questionnaire they would have no further opportunity of applying for the deferment of operators.

Concerning the War Damage Act, the C.E.A. was presenting a case to the Board of Trade for the inclusion of seating in the Part I section. Without making an optimistic forecast, he thought he could anticipate they would be successful in the case they would put forward.

The New V.-C.

T. S. DAWSON made the remark that the Manchester and Salford branch had many virtues, but not a "vice." Since the resignation of H. D. Moorhouse the duties of chairman had been filled by A. Caplan, the vice-chairman. As the position of vice-chairman was now vacant he nominated H. Newbould (J. F. Emery circuit) for the position. Much as the committee appreciated the services rendered by L. Lewis (A.B.C.), whom they would like to have nominated for the position, Mr. Lewis, for business reasons, declined to allow his name to go forward.

J. J. MCCRACKEN seconded. MR. NEWBOULD was elected and congratulated on his appointment.

Meeting concluded with votes of thanks to Lieut-Col. Lewis, W. R. Fuller, and the chairman.

BIRMINGHAM LICENCE TRANSFER

At its June meeting the Birmingham Public Entertainments Committee sanctioned the transfer of the licence of the Green Lane Picture House, Small Heath, from E. H. Neighbour to G. Frederick Foulston.

Wallasey Reopening

Repairs and renovations are nearing completion at the King's, Liscard Road, Wallasey, which is to reopen on Monday next, June 30.

Members of the Manchester, Salford and District Branch of the C.E.A. taken at the half-yearly meeting. Standing, left to right: Coun. B. Vivante, C. W. Fennell, W. A. Hockman, H. Millward, R. Fox, H. Jackson, W. Eastway Smith, T. S. Dawson, L. Lewis, J. J. McCracken, W. Johnson. Seated, left to right: W. R. Fuller (gen. sec.), T. E. Robinson (branch sec.), A. Caplan (chairman), Lt.-Col. S. K. Lewis (president), H. Newbould (branch vice-chairman)

Slow Recovery of French Production

Paulette Goddard and James Stewart in James Roosevelt's entertaining comedy POT O'GOLD, his first independent production for United Artists

NAZIS AT WORK IN PARIS

A REPORT from unoccupied France received *via* New York shows that the French film production Industry is still in a state of disorganisation and that its recovery is hampered by lack of capital no less than by the numerous restrictions imposed by the German as well as the French authorities.

Production was hit particularly hard by the Aryanisation due to German pressure and the consequent elimination of Jewish producers, directors, scenarists and artistes. Thus, during the nine months following the Armistice not more than seven new full-length films, all of them produced at the two studios situated near Nice, were completed, in addition to a few pictures started before the invasion. The bulk of the latter will have to be shelved probably for an indefinite period, as neither their stories nor casts are likely to be accepted by the Nazis.

At the time of the surrender 33 films had been finished but not yet released. Only a third of these the Nazis permitted to be screened in the territory occupied by them. This, however, they had to do so that the kinema theatres could again draw the crowds which were no longer attracted by programmes featuring older native product and shunned the German feature films billed in ever-increasing numbers. Of course, the Germans are interested not so much in the welfare of exhibitors, but in subjecting large audiences to the propaganda promulgated by German newsreels and shorts forming the balance of programmes.

Of the numerous projects announced by domestic producers very few are apt to be realised in the near future, not only for reasons mentioned above, but also because many stars and other screen artistes of repute have flocked back to Paris where German-controlled companies, among them the French subsidiary of Ufa, Alliance Cinématographique Européenne, and a newly founded enterprise, Compagnie Continentale des Films, have been starting the production of French-language pictures on a comparatively large scale.

SHEFFIELD C.E.A. AIDS FORMBY FUND

£1,400 FOR DISTRESS

George Formby's matinées in Sheffield to help the Lord Mayor's Air Raid Distress Fund is likely to reach between £1,300 and £1,400.

Announcing this at a meeting of the Sheffield branch of the C.E.A. on Friday, the chairman (Councillor H. S. Gent) said Sheffield exhibitors generally had supported the matinée by advertising it in their halls, and George Formby was pleased to hear that the kinemas had done so much.

It was pointed out that the Distress Fund would have gained additional support if the civic authorities had not stood out over conditions of Sunday opening.

The chairman said it was estimated that the amount going to the Fund from Sunday opening would have been about £750 a year.

The sum of £100 has been donated from the £2,546 charity contribution in respect of Sunday opening in Plymouth.

Notts and Derby and Bonus Negotiations

TERMS UNACCEPTABLE TO N.A.T.K.E.

WHEN Notts and Derby Branch of the C.E.A. met in Nottingham for their June meeting (J. Pollard in the chair), H. Elton reported on the negotiations of the Conciliation Board with regard to the application by the employees for an increased bonus

Since the Board's findings had been announced, a letter had been received from the local branch of the N.A.T.K.E. saying the recommendations were not acceptable

In view of this, said MR. ELTON, there was nothing before the meeting for confirmation.

Correspondence

FRED PRIOR (Secretary) called attention to the urgent letter from the General Secretary on May 28 requiring a return of types of valves, rectifiers, battery chargers, etc.

He also read correspondence between the General Secretary and the K.R.S., the latter again pointing to the difficulties of avoiding the clashing of Trade shows in provincial towns.

A letter was read from the hon. organiser of the Notts Services Comforts Fund tendering thanks for the help which the kinemas had given by showing slides.

Incidentally, it was recently announced that this particular Comforts Fund is the biggest of its kind in the country.

Reservation of Staffs

The greater part of the meeting was taken up with consideration of the report of the last General Council meeting, as given by Mr. Elton.

With regard to Reserved Occupations (Operators), he said in the first place that the deputation to the Ministry of Labour was severely handicapped because only 3,000 replies had been received to the questionnaire issued, or roughly 66 per cent. It was therefore impossible to say exactly what the effect of the dereservation of operators would be.

As a consequence a new questionnaire will be issued shortly by the Board of Trade to which every member must reply; any exhibitor who fails to do so will lose his right to apply for reservation or deferment.

The Older Men

Correspondence was read, continued Mr. Elton, between the General Secretary and the Ministry of Labour on the case of the "over 41s," which was brought to a head by the actions of certain Employment Exchanges in Scotland calling managers from their posts to undertake work of national importance.

The Ministry of Labour had stated that such cases should be dealt with on their merits, and it was open to employers to make representations to managers of Exchanges concerned. Further, if any manager was directed to transfer to other employment he had the right of appeal to an independent local board.

As to women, their position had been defined. Each case would be treated on its merits. The Employment Exchanges had instructions to pay due regard to the difficulties in which kinemas might be placed in industrial areas where it might not be possible to provide suitable substitutes.

Coal Stocks

Representations had been made to the Ministry of Mines as to the need for kinemas to be granted facilities to accumulate coal stocks in preparation for the winter.

Mr. Elton concluded by saying the General Council meeting was one of the most interesting and constructive held for a long time.

Carbon Pool

MR. PRIOR stated that he had recently attended a meeting of the British Arc Lamp Carbon Pool, and said it could not be too strongly emphasised that members should make applications to their suppliers six weeks in advance. This would be of considerable assistance to the manufacturers, and help towards the smooth running of the scheme.

Insurance

Until something more was heard from the Board of Trade as to whether seats and plant were included under Part I of the Act members were recommended to insure their loose furnishings, i.e., curtains, carpets, etc., under Part 2, which is compulsory if these articles are of greater value than £1,000.

COST OF KINEMA REPAIRS AND RENEWALS

South East Lancs Discussion

HINTS FOR EXHIBITORS

PROPOSED steps which exhibitors might take to meet the cost of repairs and renewals deferred until after the war were outlined by Councillor W. Woolstencroft, at the meeting of the executive committee of the S. and E. Lancashire branch, held at Stockport, last Wednesday. J. Mather presided

Recalling a statement made in the House of Commons by Sir Kingsley Wood, in June last year, Coun. WOOLSTENCROFT explained that where the Commissioners for Inland Revenue were satisfied that work was deferred and reserves had been made from current profits and shown in the statement of accounts, they were prepared to allow the expenditure against excess profits, on the understanding that the amount so reserved would be absorbed at the end of hostilities. Exhibitors should be made aware of this provision, which might save them a lot of money.

J. J. MCCRACKEN pointed out it would be no use going to the inspector of taxes unless the amount of the reserve for deferred work was clearly shown in the accounts.

It was decided to bring the terms of Coun. Woolstencroft's communication to the notice of the General Secretary.

War Damage Act

Arising from a question by Coun. J. C. WHITAKER, the CHAIRMAN explained how the War Damage Act, 1941, applied to talking picture apparatus, whether bought outright or acquired on hire or hire-maintenance terms. The distinction affected the manner in which the insurance had been effected.

A Seating Question

The SECRETARY referred to the discussion at the previous meeting on the War Damage Act on the question of whether seats should be included in the Part I schedule. In view of the statement by the C.E.A. solicitor, he had not sent out the circular which the branch had instructed him to do.

For the time being there did not appear to be any need to insure seats under Part II, but if an insurance had been effected, then in due course a refund of the premiums would be obtainable should it be decided that seats must be included with the building. Evidently there was a difference of opinion amongst surveyors and valuers and the matter was still in suspense.

The committee approved the action of the Secretary in withholding the issue of a circular on the subject.

A Possible Boomerang

J. J. MCCRACKEN remarked that by the inclusion of seats under Part I, exhibitors would be saved a considerable sum of money, but it might turn out to be penny wise and pound foolish. Seating might now be included in the building for rating purposes and this would result in higher assessments.

However, they would know at the next rating valuation period. Local authorities were now looking round for more money and when the war was over they would want still more at a time when arrears of work would have to be wiped off. They might think here was a good opportunity of raising the assessments of kinemas by the inclusion of seating.

Advertising Films

W. W. LLOYD raised an objection to the inclusion of a sound film subject in a local advertising budget. National advertising did not come within the scope of the local screen advertising arrangements.

One of the officers of the branch informed Mr. Lloyd that advertising films should be "silent." If there was any sound on the track, even if the film was less than 50 ft., it should be rejected.

Sunday Opening

HAROLD SMITH (Oldham) reported that his local authority had received a certificate from the local military authority with reference to Sunday kinemas. Exhibitors had held a meeting and had sent representatives to meet a sub-committee of the local council.

The latter wanted to know what exhibitors were prepared to pay as a charity contribution; exhibitors in their turn asked the Council to indicate their expectations. Apart from mentioning what had been done in Manchester, the licensees declined to give any lead.

There was also a suggestion that kinemas should open in turn, according to a rota. This was unacceptable. Exhibitors decided upon an all or none policy. The subject was still in abeyance.

The CHAIRMAN mentioned that the military authority had also issued a certificate in respect of the town of Stockport. Thus Sunday opening was gradually spreading throughout the branch area.

W. W. LLOYD: Can exhibitors request that a proportion of the charity contribution be earmarked for the C.T.B.F.?

The CHAIRMAN: Yes, and we shall be glad if you do make the request. Manchester already gives 25 per cent.

Release Dates Problems

ARTHUR PEEL raised the question of films being Trade shown in Manchester and released the following week for exhibition at key theatres in the city. "It is damned smart work for which three firms are responsible," he said.

Most provincial exhibitors were booked up for six months ahead and consequently found it impossible to fit in these new releases. The thing was growing into a ramp. Circuit theatres were concerned.

It would be interesting to know what they had done with the pictures that had been originally booked for the dates filled by the previous week's trade shown releases.

The CHAIRMAN contended this procedure would lower the value of the independently-owned theatres, which more and more were being compelled to show old films. Hitherto, other theatres were 14 days behind the Manchester central houses. Films which had been already booked, made it difficult to find dates for those just Trade shown.

A. PEEL said it was time the independent exhibitors closed their books until the position in regard to release dates was regularised. He asked for the subject to be referred to the C.E.A. headquarters.

This was agreed.

To meet at Nelson

A. PEEL invited the committee to hold their next meeting at Nelson and to be his guests at luncheon. He hoped to arrange an interesting programme. The committee accepted. The meeting will be held on July 25.

ONE BIG HAPPY PARTY

Prior to the meeting, members of the committee, representatives of film renting, equipment and accessory firms were entertained to luncheon in the Empress ballroom by Mr. and Mrs. Wally Baker—the g.m. and his wife. It was a very happy fraternisation in which there was much good-natured banter about iniquitous film rentals.

WALLY BAKER welcomed his guests in a few simple words and then introduced the Mayor (Ald. J. Moreton), who remarked that if the renters would temper the wind to the shorn lamb and be satisfied with something like 25 per cent., then picture theatres might have a chance to pay a dividend. At present they could only pay income tax.

It was often said that owing to the prices which exhibitors had to pay for films there was nothing for the shareholders. Congratulating Mr. and Mrs. Baker on having assembled such a big company from the different branches of the film Trade, his worship hoped the gathering would be the means of creating and cementing new Trade friendships.

A. E. WRIGHT (chairman of Stockport local exhibitors' association) spoke of the manner in which kinemas were helping to keep the public cheerful during these trying times, and paid tribute to kinema staffs for their loyal and conscientious service in standing by even during the severest air raids and for their concern for public safety.

Chairman JOHN MATHER expressed the thanks of the branch to Mr. and Mrs. Baker. He mentioned that this summer Mr. Baker would celebrate his silver jubilee in the Trade. During the whole of that time he had been in harness continuously.

Other speeches were also made by J. J. McCracken, F. A. W. Stanbury (Warner Bros.), Coun. J. C. Whitaker, and C. Ginger (A.B.F.D.).

Lois Ranson and Alan Ladd in a scene from PETTICOAT POLITICS, British Lion's latest "Higgins Family" picture, reviewed in this issue

Last week a survivor from the ill-fated H.M.S. Hood was welcomed in his home town, and received a presentation and congratulations on the stage of the Picture House, Derby. The photograph shows the Mayor of Derby, Mrs. J. Lyons, manager of the Picture House and O/S. A. E. Briggs. *Story on page 27*

Operator Reservations and War Damage

BRISTOL ECONOMY SUGGESTION

Kine. as Substitute for C.E.A. Trade Show List

DISCUSSION at the monthly meeting of the Bristol branch ranged chiefly over the problems of operator reservations and the War Damage Act. There was a brief reference to the Clothes Rationing scheme, and a fear was expressed that this would provide another problem for exhibitors in the near future

GEORGE REES (branch delegate), reporting on the operator question, paid a tribute to the speech made by the National President. He had had many years' experience of General Council work and had heard many fine speeches, but he thought that made by Lieut.-Col. Lewis was outstanding.

Unfortunately, added Mr. Rees, only about 75 per cent. of the members had replied to the questionnaire sent out by head office, and when the deputation waited upon the Ministry of Labour they were asked to produce figures. In such a case it was necessary to have the exact details relating to the whole of the Industry.

The Board of Trade was now going to send out a questionnaire to all exhibitors and he wished to impress upon members the need for giving the matter their urgent attention.

The Ministry had made no promise, it was only asking for information. There would, however, be no further call-up until a decision had been reached, and if any exhibitor had an operator called up he should at once acquaint Mr. Fuller of the fact.

The Chairman (Coun. F. G. W. CHAMBERLAIN) asked if there was any information regarding the position of lads of 19?

Mr. REES said he did not think they would come into the reservation class at present.

The CHAIRMAN said he could not understand why every exhibitor in the country had not replied to the Association questionnaire. It was an extremely important matter.

Mr. REES said in the case of every questionnaire sent out there had only been a percentage of replies. But if an exhibitor did not reply to this new questionnaire sent out by the Ministry he would be penalised.

V. E. COX suggested that exhibitors who had replied to the branch questionnaire might have thought that there was no need to reply to the one issued by the Association. Perhaps this was the explanation.

The CHAIRMAN did not think so, as in such a case the lack of replies would have been chiefly from one district. He believed that Bristol was the only branch to send out a questionnaire on its own.

A. B. ATKINSON asked if the question of the 18-year-olds was being considered. Boys who had received two years' training in an operating box should be capable of carrying on when they were 18 years old.

Mr. REES said that was one of the points raised.

Mr. ATKINSON pointed out that if they could get exemption up to 20 it would enable the lads to get two years' experience in the business after they had completed their probation period.

Insurance

Regarding War Damage Insurance, Mr. REES said the best thing to do was to read the committee's report. Some exhibitors had taken it upon themselves to insure without waiting for any advice. The real position was that exhibitors would be covered until the matter was decided.

Asked if he could give a definition of a movable object, Mr. Rees replied that he was afraid he could not.

F. A. SEAL remarked that he did not think that the Board of Trade themselves had decided.

Mr. REES pointed out that under the Act where leased sound equipment was blitzed the company from whom it was leased were recompensed by the Government and the exhibitor got nothing as he had no insurable interest in the set.

The CHAIRMAN did not think the company would have the right to put the whole of the money in their pockets and the exhibitor get nothing at all.

Uniforms

On the question of the rationing of uniforms, Mr. REES said he did not know much about the position at present. Representations were to be made to the Board of Trade on the matter.

The CHAIRMAN thought the matter was serious. He did not think that many employees would be willing to give up their coupons for uniforms, and in some places, such as Bristol, there were regulations regarding the wearing of distinctive uniforms by kinema staffs.

Talkie Equipment

During a brief discussion on valves, it was stated in connection with the condition that old valves had to be returned before new ones could be obtained that in several cases old valves had been returned a considerable time and exhibitors were still waiting for new ones.

One member said he had sent back his old valves in January and he was still waiting for new ones.

It was decided to send a list of valves difficult to get at present to the technical department and ask where they could be obtained.

Economy

At the May meeting the branch passed a resolution recommending that the issue of the Trade show list and London releases should be discontinued in the interest of economy.

In a letter from head office it was stated that this resolution had been considered by the General Purposes Committee, and on a vote being taken it was decided to continue issuing the lists.

The CHAIRMAN thought the list could be discontinued from the point of view of national economy.

GEORGE REES did not think the list was necessary. Exhibitors could get all the information they needed regarding Trade shows from the KINE., in which a list of shows was published each week.

It was agreed to write to head office and ask for particulars of the present cost of sending out the list, and also that of London releases.

The meeting decided to advise the Ministry of Information that the ordinary facilities for film transport should be adopted for the distribution of the films issued by the Ministry.

KINEMA CASUALTIES IN HULL

B. Evans' Halls Damaged

Although a recent blitz on Hull severely affected the entertainment side of the city's social activities, 25 kinemas are still open, including five belonging to A.B.C.

It is now permissible to record that enemy action destroyed or seriously damaged the following:—

Alexandra Theatre, Tivoli Theatre of Varieties and the following kinemas, all belonging to B. Evans:—

The Cecil (outer walls and projection box remain), the Central, the Playhouse, the Carlton (damaged, but repairable).

Other kinemas were damaged but were able to reopen after they had been repaired.

FORMBY'S RECORD SHOW

Sheffield Raises £1,200

George Formby and his wife Beryl met with wonderful success at Sheffield in their tour to raise money for helping the blitzed towns.

A special matinee at the Regent, lent by G.-B., brought in about £1,200. George and Beryl had previously visited Plymouth and Liverpool, but the amount of money raised in Sheffield was easily a record, beating the Liverpool total by about £400.

KINEMA SHARE-MARKET DULL

A.B.P.C. Rises

P.C.T. ISSUES FIRM

IN spite of the increased activity of Stock Exchange markets recently, the kinema section still shows little sign of participating. Business during the past week was, if anything, even smaller than of late.

However, the majority of movements which occurred were in favour of holders. A.B.P.C. ordinary were well maintained at 6s., although no official statement has yet been made about the deal with Warners. The 6 per cent. preference rose 3d. to 14s. 6d. A.P.P.H. rose from 5s. to 5s. 3d., while Gaumont-British 10s. ordinary, at 1s. 7½d., were a better market, showing a rise of 3d., as did the preference at 7s. Moss' Empires ordinary were also 3d. harder.

Among the P.C.T. group issues, which have been firm lately, the preferred ordinary, despite the deduction of a dividend from the price, were actually 3d. higher at 12s. But P.C.T. "B" preference, at 16s. 3d., were 7½d. lower. P.C.T. Construction 7 per cent. preference lost 4½d. at 19s. 6d.

In the Odeon group, the 5s. ordinary fell 3d. to 4s. 9d., while the 5 per cent. debentures depreciated from £73½ to £72. General Theatres debentures were also easier at £62½.

SHARE MARKET

	Last week.	This week.	Movement.
African Theatres Ord. ..	30/-	30/-	—
Assoc.Brit.Pic.Corp.5/-Ord.	6/-	6/-	—
.. 6% Pref.	14/3	14/6	+ -/3
.. 5% Debs.	£92	£90½xd.	—
A.P.P.H. Ord.	5/-	5/3	+ -/3
Brit.Tel-.20%.Pref.Ord.2/6	-/3	-/3	—
.. Defd. Ord. 2/6 ..	-/3	-/3	—
Brit. & Dom. Films £1 ..	-/2	-/2	—
Brit. Lion Pref. Ord. ..	3/10½	4/-	+ -/1½
Capital & Prov. News 5/- ..	-/9	-/9	—
Gaumont-British Ord. 10/-..	1/4½	1/7½	+ -/3
.. "A" Ord.	-/7½	-/7½	—
.. 5½% 1st Pref.	6/9	7/-	+ -/3
.. 4½% New Debs. ..	£61½	£61½xd.	—
General The. Pref.	2/-	2/-	—
.. 6½% 1st Mort. Deb. ..	£63	£62½	—10/-
Mde. Tussaud New 1/- Def.	-/2½	-/2½	—
.. £1 Prefd. Ord. ..	2/3	2/3	—
Moss Empires £1 Ord. ..	12/6	12/9	+ -/3
.. £1 Cum. Pref.	13/9	13/9xd.	—
Odeon 5/- Ord.	5/-	4/9	— -/3
.. 6% Cum. Pref. ..	11/3	11/3	—
.. 5% Debs.	£73½	£72	— £1½
P.C.T. 7½% Pfg. Pf. Or 1. ..	11/9	12/-xd.	+ -/3
.. Cum. "A" Pref. £1 ..	19/4½	19/4½	—
.. Cum. "B" Pref. £1 ..	16/10½	16/3	— -/7½
.. Const. 7% Pref. ..	19/10½	19/6	— -/4½
Sound City (Films) 6% Pref.	2/3	2/3	—
Stoll Th. Corp.	-/9	-/9	—
Twentieth Cent. 6% Pref. ..	-/3	-/3	—
Union Cinemas Ord. ..	-/2½	-/2½	—
.. 1st Pref.	2/6	2/6	—
.. 2nd Pref.	-/10½	-/10½	—

£1 shares unless otherwise stated. • Nominal.

"POLISH RHAPSODY"

A Film Producer's Failure

The story of a production enterprise which failed was told at the public examination of Frederick Beresford Jonnson Graves, Carlton Court, 41, Hertford Street, W.1, a film producer.

The debtor's statement of affairs showed liabilities of £2,220 and no assets.

Replying to the Official Receiver, debtor said that he had been employed in the film industry for many years. In 1933 he started business as "Ultra Film Productions" and produced several films. In 1936 he gave up production and became assistant director and production manager to Nero Films Ltd., in France at a salary of £30 a week.

After the war broke out he and others commenced production of a film called "Polish Rhapsody." During September, 1940, however, owing to lack of funds, they were obliged to abandon the production. Debtor said he had since been without occupation.

The examination was closed.

Lana Turner, Jackie Cooper and James Stewart in a scene from ZIEGFELD GIRL (M-G-M).

COMPANY NOTES AND NEWS

V. I. Olliver Forms Six Companies

NEW PRIVATE COMPANIES

M. J. James, Ltd.—Registered June 17. Capital, £500 in 500 shares of £1 each. Estate, property and investment owners, estate agents, hotel and restaurant keepers, licensed victuallers, caterers, wine and spirit merchants, theatre, kinema and amusement proprietors, and various other businesses, etc. Permanent directors: Thos. S. James, "Strathella," High Walls, Dinas Powis, Glam., licensed victualler; Percival S. James, 138, Penylan Road, Cardiff, director of Splott (Cardiff) Cinema Co., Ltd.; Wm. A. V. James, "Crofts," Lake Road West, Cardiff, director of Splott (Cardiff) Cinema Co., Ltd. Solicitors: Gilbert Robertson and Co., 33, West Bute Street, Cardiff. Registered office: 10, Museum Place, Cardiff.

Castle Cary Cinema, Ltd.—Registered June 16. Capital, £500 in 500 shares of £1 each. Objects: To acquire the business of kinema proprietors carried on by Geo. B. Foulis, Hy. W. Pitman and Wm. W. Wyatt at Castle Cary, Somerset. Directors: Geo. B. Foulis, Fore Street, Castle Cary, Somerset, stationer; Hy. W. Pitman, High Street, Castle Cary, Somerset, watchmaker; Wm. W. Wyatt, Market Place, Castle Cary, Somerset, grocer. Qualification: £50. Remuneration: £20 each per annum. Secretary: H. W. Pitman. Solicitors: Woodforde and Drewett, Castle Cary, Somerset. Reg. office: Castle Cary, Somerset.

Shaftesbury Films, Ltd.—Registered June 19. Capital, £100 in 100 shares of £1 each. Distributors, producers and exhibitors of kinematograph films, etc. Subscribers (each with one share): Stanley C. M. Page, 11, Old Square, Lincoln's Inn, W.C.2, solicitor; Edward A. H. White, 11, Old Square, Lincoln's Inn, W.C.2, solicitor's managing clerk. First directors not named. Qualification: One share. Solicitors: Hiscott Troughton and Page, 11, Old Square, Lincoln's Inn, W.C.2.

Olliver Circuits (Atherstone), Ltd.—Registered June 18. Capital, £250 in 50 6% cumulative preference shares of £1 each and 4,000 ordinary shares of 1s. each. Kinema, theatre and music-hall proprietors and managers, etc. Subscribers (each with one ordinary share) are: Vallance I. Olliver, 70, Wake Green Road, Birmingham, 13, company director; Alfred L. Owen, 9, Beeton Road, Birmingham, 18, accountant's clerk. First directors to be appointed by subscribers. Qualification: None required. Solicitors: Wallace, Robinson and Morgan, 52, Newhall Street, Birmingham.

Olliver Circuits (Trowbridge), Ltd.—Registered June 18. Capital, £250 in 50 preference shares of £1 each and 4,000 ordinary shares of 1s. each. Objects and other particulars similar to Olliver Circuits (Atherstone), Ltd.

Olliver Circuits (Cirencester), Ltd. Registered June 18. Capital, £250 in 50 6% cumulative preference shares of £1 each and 4,000 ordinary shares of 1s. each. Objects and other particulars similar to Olliver Circuits (Atherstone), Ltd.

Olliver Circuits (Dursley), Ltd.—Registered June 18. Capital, £250 in 50 6% cumulative preference shares of £1 each and 4,000 ordinary shares of 1s. each. Objects and other particulars similar to Olliver Circuits (Atherstone) Ltd.

Olliver Circuits (Newbury), Ltd.—Registered June 18. Capital, £250 in 50 6% cumulative preference shares of £1 each and 4,000 ordinary shares of 1s. each. Objects and other particulars similar to Olliver Circuits (Atherstone), Ltd.

Olliver Circuits (Odiham), Ltd.—Registered June 18. Capital, £250 in 50 6% cumulative preference shares of £1 each and 4,000 ordinary shares of 1s. each. Objects and other particulars similar to Olliver Circuits (Atherstone), Ltd.

Arn Advertising Corporation, Ltd.—Registered June 13. Capital, £2,000 in 2,000 shares of £1 each. Objects: Publicity and advertising agents, contractors and consultants (whether by means of the Press, films, slides, cabarets, shows, billposting stations, etc. Subscribers (each with one share): Claude V. Mackrow, 47, Oxhey Lane, Hatch End, Middlesex, advertising agent; Anne Curtis, Flat 5, 42, West End Lane, N.W.6, advertising agent. First directors not named. Solicitor: W. Timothy Donovan, 52, Gordon Square, W.C.1. Registered office: 236, Grand Buildings, Trafalgar Square, W.C.2.

MORTGAGES AND CHARGES

Verity Films, Ltd., 2-6, West Street, Upper St. Martin's Lane, W.C.2.—Debenture charged on the company's undertaking and property, present and future, including uncalled capital (subject to prior debenture), dated May 30, 1941, to secure £1,500. Holders: Sound Services, Ltd., Filmicity House, Upper St. Martin's Lane, W.C.2

Great Harwood Pictures, Ltd., 1a, Richmond Terrace, Blackburn.—Transfer of mortgage and further charge on Grand Electric Theatre in Blackburn Road and Rushton Street, Great Harwood, dated June 5, 1941, to secure £1,500. Holders: Harold S. Haworth, Geo. F. Nuttall, and Geoffrey Haworth, all of 7, Lord Street West, Blackburn.

SATISFACTIONS

Robert Arthur Theatres Co., Ltd. (in liquidation), Theatre Royal, Newcastle-on-Tyne.—Satisfaction to the extent of £35,000 on May 14, 1941, of mortgage dated September 15, 1933, and registered September 24, 1938.

London Trade Show Diary

CONTINUED FROM PAGE 6

Wednesday—contd.

weekly broadcast of Lucan and McShane just commenced, in itself a valuable publicity aid. The story of Old Mother Riley's adventures in society are riotously funny, and the broad, unsophisticated humour is a welcome change from the eternal triangle stories.

The film has been re-edited and cut to 6,000 feet.

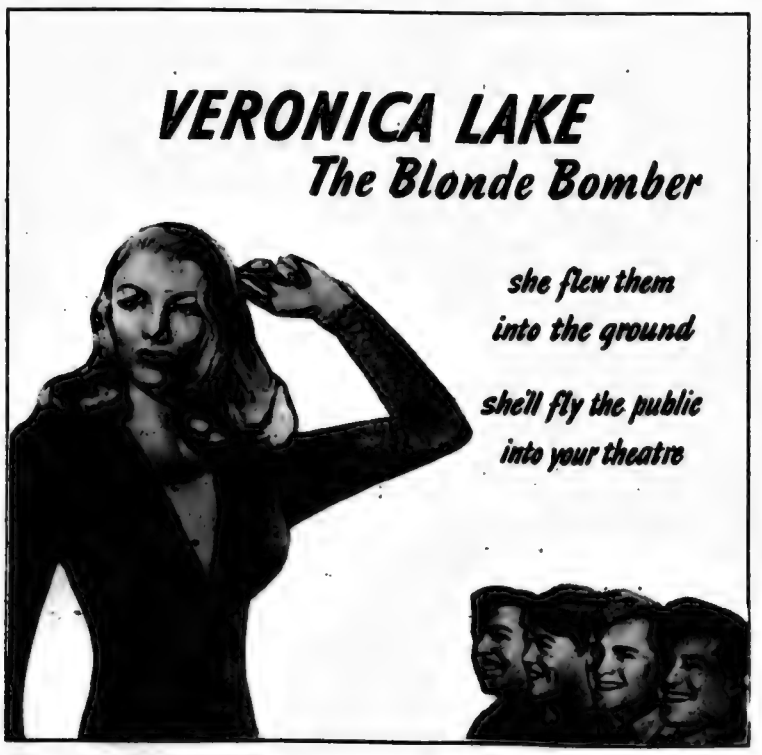
Ziegfeld Girl (*M-G-M*)

Cambridge Theatre. **2.30 p.m.**

Cast: Judy Garland, James Stewart, Hedy Lamarr, Lana Turner, Tony Martin, Jackie Cooper, Charles Winninger, Ian Hunter, Edward Everett Horton, Philip Dorn, Fay Holden, Eve Arden, Al Shean, Paul Kelly, Felix Bressart, Dan Dailey, Jun., and Rose Hobart. **Director:** Robert Z. Leonard.

Based on a story by William Anthony McGuire, author of some of Florenz Ziegfeld's most successful stage shows, and who wrote "The Great Ziegfeld," "Ziegfeld Girl" brings back the magic name of America's ace producer of musical spectacles in an authentic backstage story which would provide thrilling dramatic entertainment even without its lavish musical setting.

Nacio Herb Brown and Gus Kahn, composers of smash song hits, Roger Edens and others wrote three principal production numbers, the first in the sumptuous Ziegfeld style and featuring the typical showgirl parade, the second in an exotic tropical setting, and the third comprising a medley of songs from Ziegfeld's outstanding shows. Judy, ex-vaudeville performer, is featured among the pony dancers until she wins star billing through her voice; Lana is featured for her figure and walk down the unique Ziegfeld stairway, and Hedy for her glamorous beauty and gorgeous Adrian-designed costumes.



MIDDLESBROUGH NO TO S.O.

An application made by the Middlesbrough Welfare Officer for opening of Sunday kinemas has been rejected by the local Watch Committee. The rejection reaffirmed a previous decision when an application was made for Sunday entertainment for war-workers.

NAMES in the NEWS

Well known in kinema circles for the past twenty years **Joseph Flitcroft** has just taken over the management of the Forum Theatre, New Street, Birmingham, in succession to Frank Bertram Prior. After holding several important managerial positions in the Manchester area Mr. Flitcroft joined A.B.C. some six years ago at the Savoy, Northampton. There he gained great popularity among his patrons by arranging attractive musical presentations during his three years' stay at that house.

After successfully fulfilling the post of Publicity Manager in the Midlands for the A.B.C. circuit for four years, **A. Miller-Dick** has resigned to become assistant manager of the Theatre Royal, Birmingham. His departure brings back to the Midland Area Office at the Alhambra, Mosley Road, **Eun W. Lloyd** as his successor. Prior to being appointed assistant manager of the Savoy, Walsall, a few months ago, Mr. Lloyd was a member of E. B. Gold's office staff.

This summer, **Wally Baker**, general manager of the Empress kinema and ballroom, Heaton Norris, Stockport, completes 25 years' managerial service in the Industry—and he has been in continuous employment at various theatres, independent and circuit-controlled, in London and the provinces.

A great believer in publicity for securing the proper appraisement of film values, Mr. Baker regularly uses one of the shop windows adjoining his theatre to proclaim the merits of current attractions. At present he makes much play of the phrase "We'll show 'em"—an overt allusion to the go-getting words and actions of the Prime Minister.

Rupert Todd has succeeded Roy Mason as manager of Gaumont Palace super, Derby, Mr. Mason having joined the Forces after fifteen happy months in the rail metropolis. Mr. Todd, who takes over Gaumont Palace from the Electric, Halifax, brings to this important post a wealth of experience in all departments of the business, as well as a reputation for expert publicity which has earned him space in the KINE. certificates and money prizes. He has been with G.-B. eight years, and opened the Rex, Coventry.

R. TODD

Friends of **Mrs. Lyons**, who manages The Picture House, Derby, will regret to learn that she is in the Queen Mary Nursing Home, Duffield Road, Derby, recovering from pneumonia. She was stricken down when preparing for a well-earned holiday.

Cecil Wilmot, who has been manager of the Odeon, Scarborough, for the past seven months, has been appointed to the Newcastle theatre of the Odeon circuit, where he succeeds William Simpson, who has recently joined the Air Force. Mr. Wilmot succeeded Mr. Simpson at Scarborough. The management of the Scarborough Odeon will be taken over by **Charles Ernest Miller**, of the Odeon, Chester, who has also had experience at the Odeon, Blackpool.

Miss Ida Gass, who for over six years has been assistant manager of the Odeon Theatre, Plymouth, formerly known as the Regent, was presented with a dressing-case from the Odeon staff on the occasion of her leaving this week to take up a similar position at the Odeon, Cardiff.

Miss Gass is highly respected for the quality of her work, on many occasions being entrusted with the full control of both the Odeon, Plymouth, and the company's other large kinema (the Hippodrome, Devonport). Her experience goes so far back as when the Hippodrome was a popular variety theatre. At that time she was cashier, and, subsequently, secretary to the manager. The Hippodrome, unfortunately, has shared the fate of many other large buildings in Plymouth and Devonport.

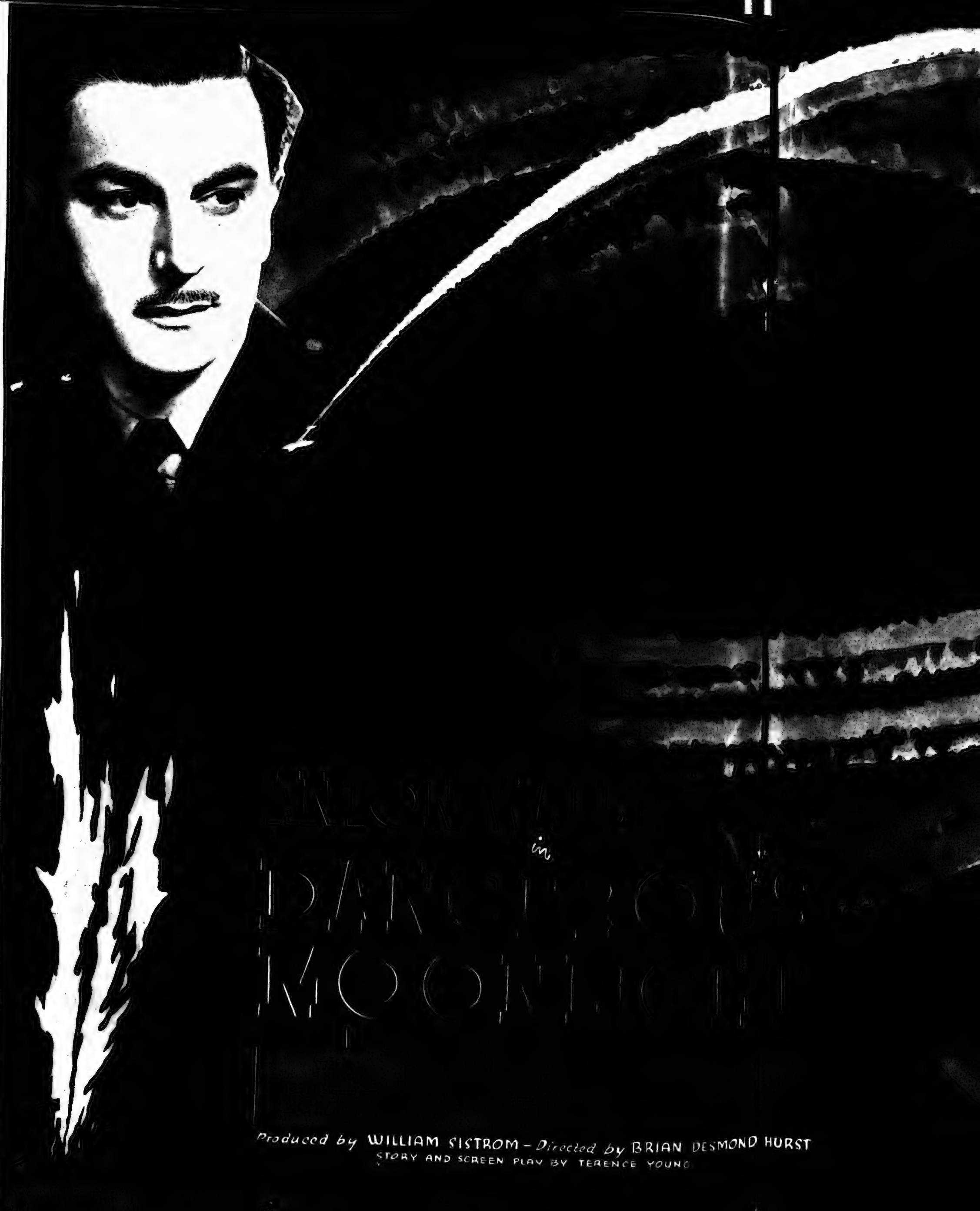
H. J. W. Raphael, for the past seven and a half months manager at the Dominion (A.B.C.), Harrow, has resigned to take up a commission in the R.A.O.C. Mr. Raphael, who has been a year with the company is a talented musician and the author of several best-seller compositions. In the last war he served with the Australian Light Horse.

While chatting recently with **G. H. Luxton**, who controls four of G.-B.'s largest London supers, I was pleased to learn that his son, who was severely wounded while serving out East with the Rifle Brigade, is now reported to be making good progress. G.H.L., himself an officer during the last scrap, has been very worried until the good news arrived.

J. Levin, assistant manager since last October at the Swiss Cottage Odeon (his first appointment in the Trade) has just been granted a commission in the administrative section of the R.A.F.

R. E. Docherty is back once again in control of affairs at the Forum, Derby. He left in February last to join the office staff of the proprietor, Sam Graham, Nottingham, and would have been in the office when a bomb wrecked it but for a fortunate chance which led him to change his routine.

R. F. Plumley, who has just taken over the management of the Forum Kinema, Bath, has had 14 years' experience of variety theatre and kinema management, mostly in London. Some members of his family still live in the Mendip country.


in
PANAMA
MOONLIGHT
Produced by WILLIAM SISTROM – Directed by BRIAN DESMOND HURST
STORY AND SCREEN PLAY BY TERENCE YOUNG

ed by BRIAN DESMOND HURST
TERENCE YOUNG

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Citadel of Crime (B. Lion-Republic)—American.	80 min. (A)	John Wayne, Frances Dee, Edward Ellis.	Spectacular and sensational gangster melodrama with a political background. Story vital, twists exciting, teamwork powerful, romantic angle appealing and climax morally secure.	Capital general booking. Hardly suitable for youngsters.
Colorado (B. Lion-Republic)—American.	57 min. (U)	Roy Rogers, George Hayes, Pauline Moore.	Civil War period outdoor melodrama. Story good, action fast, acting convincing and romantic relief popular.	Good supporting proposition for the masses, family and youngsters.
***Escape Me Never** (Equity British)—British.	100 min. (A)	Elisabeth Bergner, Hugh Sinclair, Griffith Jones.	Magnificent performance by Elisabeth Bergner in the adaptation of Margaret Kennedy's stage success. Originally reviewed in the KINE. of April 4, 1935.	Title and star reissue for the better-class hall. Not for youngsters.
Federal Fugitives (Pathe)—American.	63 min. (A)	Neil Hamilton, Doris Day.	Espionage romantic melodrama. Story comprehensive, teamwork vigorous, thrills convincing and light relief effective.	Good two-feature programme proposition.
I Wanted Wings (Paramount)—American.	132 min. (A)	Ray Milland, William Holden, Wayne Morris.	Spectacular modern aerial epic, describing in full the hazardous apprenticeship of the young American air officer. Teamwork exceptionally good, action smooth, romantic interest colourful and thrills terrific.	Excellent general booking. Great for the family.
Invisible Ghost (Pathe)—American.	65 min. (A)	Bela Lugosi, Polly Ann Young.	Supernatural murder mystery melodrama. Story fantastic, but star's performance effective. Atmosphere good.	Obvious star thriller for the industrial masses. Not for youngsters.
***Pathetone Parade of 1941** (Pathe)—British.	36 min. (U)	All Star	British cameo musical revue built up from turns that have appeared in the Pathetone Weekly. Show compered by Ronald Frankau.	Good supporting variety entertainment for the majority of halls.
Petticoat Politics (B. Lion-Republic)—American.	67 min. (U)	Roscoe Karns, Ruth Donnelly, Spencer Charters.	Comedy extravaganza, the latest of the Higgins Family series. Story exuberant rather than ingenious, but laughs plentiful. Teamwork and staging good.	Reliable comedy bet for the majority of halls. Very good for juveniles.
***Pimpernel Smith** (Anglo-American)—British.	121 min. (U)	Leslie Howard, Francis Sullivan, Mary Morris.	Spectacular adventure romantic comedy melodrama, taking the form of an up-to-date version of the "Scarlet Pimpernel." Story exciting and amusing, star's performance brilliant, dialogue smooth and staging colourful. Feminine appeal and star value terrific.	Excellent general booking. Great for the family.
Under Texas Skies (B. Lion-Republic)—American.	56 min. (U)	Robert Livingston, Rob Steele.	Period Western, the latest of the Three Mesquiteer series. Story actionful, teamwork vigorous and staging picturesque.	First-rate outdoor fare for the masses and youngsters.
Washington Melodrama (M-G-M)—American.	80 min. (A)	Frank Morgan, Ann Rutherford, Kent Taylor.	Murder mystery melodrama with a political background and domestic asides. Plot holding, acting strong, human angle appealing and night club embellishment dazzling.	Very good popular booking. Should not harm youngsters.

* A British picture.

REVIEWS FOR SHOWMEN

Pimpernel Smith

Anglo-American. British (U). Directed by Leslie Howard. Featuring Leslie Howard, Francis Sullivan, and Mary Morris. 10,890 feet. Release not fixed.

SPECTACULAR adventure romantic comedy melodrama, describing the thrilling exploits of a whimsical university professor who, in the face of tireless and terrifying opposition, secretly plans and executes the escape of political prisoners from the Gestapo. The story, which has glamour, suspense, gay romanticism and, above all, a great sense of humour is, as its magnetic title so eloquently suggests, an up-to-the-minute interpretation of the infallible "Scarlet Pimpernel" tradition.

Now and again the action is a little on the slow side and occasionally inconsequential treatment is lightly overdone, but minor blemishes are more than offset by Leslie Howard's easy artistry, faultless sense of character and ingratiating personality. He is a tower of strength in the name part. Moreover, the support is worthy of his mettle. So is the technical presentation.

The picture is, in its own happy and breathtaking way, another "Pygmalion." Excellent general booking, gilt-edged entertainment for all classes, both sexes and all ages.

Story.—Professor Smith, a seemingly absent-minded Cambridge archaeologist, spends his spare time smuggling political prisoners out of Germany. Eventually, some of his students learn of this and persuade him to let them join him in his gallant and exciting enterprises. Smith and his boys allay suspicion while in Germany by following archaeological pursuits. The suspicions of Von Graum, a ruthless and humourless Gestapo chief, are aroused when Smith and Ludmilla, a girl whose father is a political prisoner, become acquainted. Smith is aware of Von Graum's interest in him, and from thence on it is a battle of wits between them.

After many hairbreadth escapes, Smith gets Ludmilla, her father and other prisoners across the border, but is himself trapped. Face to face with Von Graum he has to make a further demand on his wits. Luck is on his side, and he spectacularly steps to safety.

Acting.—Leslie Howard is in his element as the absent-minded, but courageous Smith. His likeable and fascinating performance excuses and cloaks both his part's and the story's artifice. Mary Morris impresses in the comparatively small rôle of Ludmilla, and Francis Sullivan contributes a formidable but amusing caricature as the dour Von Graum. All minor rôles are adequately filled.

Production.—The story development is unhurried. Many of Smith's triumphs over the Gestapo are a little too easily earned, and the outcome of the romantic interest is left to the imagination, but tinged as it all is with theatrical artificiality, it, nevertheless, reaches the pinnacle of topical romantic adventure fiction. Its secret is its inherent suspense and its disarming and cunningly nurtured sense of humour. Both these qualities are brilliantly served by the star and the polished and versatile supporting team. The dialogue, too, earns full marks.

Nevertheless, Leslie Howard, the director, is less sure of himself than Leslie Howard, the actor—story propulsion is a little uneven, but minor criticism of the treatment does not include selfishness. The star never deliberately steals the limelight. A delightful actor, and an irresistible lady's man, he and the title form a grand and impregnable box-office combination.

Points of Appeal.—Exciting, fascinating, human and humorous story, neat twists, effective undercurrent of suspense, smooth dialogue, brilliant performance by Leslie Howard, first-rate supporting team, topicality, strong feminine angle, great title values and greater star

Petticoat Politics

British Lion-Republic. American (U). Directed by Erle C. Kenton. Featuring Roscoe Karns, Ruth Donnelly and Spencer Charters. 6,062 feet. Release not fixed.

COMEDY extravaganza, the latest of the Higgins family series, telling of Joe's involuntary incursion into politics. The picture depends on robust slapstick rather than story ingenuity for its humour, but with all its exuberant ingenuousness its laughs are plentiful and well spaced. The acting teamwork meets all physical demands, while the predominating knockabout sequences are well staged and timed. The atmosphere, too, is excellent. In short, it's a good romp. Reliable comedy bet for the majority of halls.

Story.—Lil, wife of Joe Higgins, a retired business man, fears that inactivity will shorten her husband's life. To avoid the danger she causes Joe, much against his will, to run for mayor on the women's reform ticket. Joe is up against Alfred Wilcox, a snob, and their rivalry is particularly heated because Wilcox has stood in the way of Joe joining the "Knights of Bedlam," an exclusive club.

Gangsters support Williams, the present mayor, and promptly get to work on the opposition. They so frighten Wilcox that he cunningly retires in circumstances that make it look as if he is siding with Joe. Joe's name is then put forward for election to the "Knights of Bedlam," but he mistakes the initiation for gangster intimidation. However, the mistake is responsible for good publicity and Joe romps home a winner.

Acting.—Roscoe Karns makes the most of the story extravagances as Joe, Ruth Donnelly is good as Lil, and Pierre Watkin is effective as the wily Wilcox. The rest of the support is adequate.

Production.—The story contains practically no love interest and less domesticity—little is seen of the rest of the Higgins family—but although the picture lacks the intimacy of its predecessors, it should score with other than the sophisticated. Its strong suit is its sustained and exuberant slapstick. Title and star values are, of course, obvious.

Points of Appeal.—Boisterous story, fast action, good knockabout cracks, hearty teamwork, popular cast and big title values.

Citadel of Crime

British Lion-Republic. American (A). Directed by John H. Auer. Featuring John Wayne, Frances Dee and Edward Ellis. 7,200 feet. Release not fixed.

SPECTACULAR and sensational gangster melodrama, giving the lowdown on large-scale political and big business chicanery. Its morality is at times a little strained, but it nevertheless proves through a pungent and actionful kaleidoscope, brilliantly illuminated by vital and accurate character drawing, that crime does not pay. It also turns to good romantic account the dawn of retribution.

Furthermore, its arresting and versatile action is supported by colourful and convincing atmosphere. Big star and title values conclude its confident address to the masses. Capital general booking.

Story.—Lynn Hollister, a young small-town lawyer, comes to the city to investigate the death of a friend, found shot outside a notorious night club. During his investigations he meets Sabra Cameron, daughter of Tom Cameron, the town's political and big-business boss. Knowing Lynn's mission, Cameron not only feigns friendship, but persuades Lynn to help him put over a political campaign. Lynn soon learns of Cameron's evil ways and that he was indirectly responsible for his friend's death.

By this time he and Sabra are in love. Nevertheless, he denounces Cameron, who, meanwhile, has been deserted by his crooked associates. After excusing his conduct by stating he had turned crooked to give his daughter the best things in life, Cameron voluntarily gives himself up. Lynn refuses to allow the sins of the father to be visited on the daughter. He marries Sabra.

Acting.—John Wayne makes a virile, eager and attractive Lynn. Frances Dee is an appealing and spirited Sabra, and Edward Ellis makes out a good case for the unscrupulous Cameron. Wallace Ford, Ward Bond, Harold Huber and Alexander Granach register in key supporting rôles.

Production.—The picture gives a clear and pungent illustration of American political graft, but it is not only as an exposé that it makes the grade. Its gangster, romantic and appropriate comedy asides, too, make a generous contribution to cast-iron mass entertainment. The only time it falters is when it attempts to whitewash its key criminal character, but even this does not obscure its lesson or arrest its punch. It's definitely got what it takes.

Points of Appeal.—Pungent, actionful plot, resourceful direction, big dramatic highlights, colourful atmosphere, crisp dialogue, realistic characterisation, human angle, popular romance, good title and popular cast.

Invisible Ghost

Pathé. American (A). Directed by Joseph H. Lewis. Featuring Bela Lugosi, Polly Ann Young, and Betty Compson. 5,850 feet. Release not fixed.

SUPERNATURAL murder mystery melodrama, concerning a doctor who becomes a homicidal maniac under the influence of his estranged and demented wife. There is no satisfactory, let alone scientific, explanation to the mental eccentricities of the central character, but strange as they seem and are, they certainly give Bela Lugosi a grand opportunity to put over his familiar "strangler" act. His enthusiastic, if theatrical, performance is the backbone of sound spine-chiller hokum.

Good supporting characterisation and effective atmosphere confirm the picture's box-office characteristics. Obvious star thriller for the industrial masses.

Story.—Mrs. Kessler, wife of Dr. Kessler, a local practitioner, runs away with another man. She is involved in a car accident and her mind is deranged. Unknown to Dr. Kessler she lives in a gardener's cottage on his estate. She prowls around the house and grounds at night, and Dr. Kessler mistakes her appearance for hallucinations, and is driven to kill.

He strangles Cecile, maid to his only daughter, Virginia. Ralph Dickson, Virginia's fiancé, is arrested for the crime and sent to the chair. Jules, the gardener, is the next victim. Later, Mrs. Kessler is discovered stealing food from her husband's home. There is more excitement and attempted murder before the mystery is satisfactorily solved.

Acting.—Bela Lugosi puts all he's got into the rôle of Dr. Kessler, but Betty Compson is not so happy as Mrs. Kessler. Fortunately, Polly Ann Young, John McGuire and Clarence Muse, the coloured comedian, give adequate support.

Production.—The story is both fantastic and improbable, but extravagant as its make-up is, it nevertheless promotes effective eerie atmosphere. In addition, a popular romantic interest and quaint negro comedy relief amplify as well as punctuate its smooth succession of creepy thrills. Now and again an unsought laugh is evoked, but the few odd moments of unintentional humour will not disturb the fans for whom the film is so accurately and strenuously designed. In a word, it's good Bela Lugosi.

Points of Appeal.—Suspenseful story, popular light and romantic relief, effective atmosphere, impressive performance by Bela Lugosi, sound supporting cast, obvious industrial angle and big star values.

Washington Melodrama

M-G-M. American (A). Directed by S. Sylvan Simon. Featuring Frank Morgan, Ann Rutherford and Kent Taylor 7,247 feet. Released August 11, 1941.

MURDER mystery melodrama with a political background, turning on the predicament of a financier who, on the eve of his presentation to a Senate Committee of a plan to feed starving Europeans, finds himself the victim of a vicious blackmailer. The plot is versatile rather than original, but although its end is a foregone conclusion it shuffles all essentials—family and romantic loyalty, crime, comedy, aquatic night-club spectacle and penultimate suspense—with box-office dexterity.

Incidentally, Frank Morgan, Ann Rutherford, Kent Taylor and Dan Dailey, Jun., are responsible for the smooth and resourceful playing of the winning hand. Very good popular booking.

Story.—Calvin Claymore, a wealthy financier, sponsors a Bill to provide food for starving Europeans. His principal opponent is Hal Thorne, a go-ahead newspaper man. Calvin, neglected by his wife and daughter, Laurie, finds companionship with Mary Morgan a night club entertainer. Whitney King, another night club entertainer, threatens Mary when she refuses to blackmail Calvin and finishes up by killing her.

Whitney then intimidates Calvin, and Calvin pays up rather than the knowledge of his relationship with Mary should interfere with the presentation of his Bill. Hal, who is Laurie's fiancé, eventually gets the lowdown and so does Laurie. A plan is then made to extricate Calvin from his predicament. In a suspenseful climax the real culprit is brought to book.

Acting.—Frank Morgan wins sympathy as the neglected and victimised Calvin. Ann Rutherford displays versatility as Laurie, and Dan Dailey, Jun., is very true to type as the evil Whitney King. Kent Taylor, Lee Bowman, Fay Holden, Virginia Grey and Anne Gwynne also score in direct support.

Production.—The picture does not pretend to be more than fiction, but its precise make-up does not deprive it of conviction. Each plank in the wide story structure contributes to skilfully planned entertainment in which crime and human interest are powerful and compelling fundamentals.

Natural comedy and dazzling water spectacle—there are a number of scintillating aquatic night club sequences—furnish the trimmings. Incidentally, the question "Should subjected European races be fed?" is, happily, left unanswered. Washington provides the locale, but politics are skilfully avoided. Entertainment first, last and always is the film's box-office slogan.

Points of Appeal.—Holding story, human angle, dazzling aquatic asides, interesting and vital character drawing, popular romance, suspenseful climax and star values.

I Wanted Wings

Paramount. American (A). Directed by Mitchell Leisen. Featuring Ray Milland, William Holden and Wayne Morris. 11,880 feet. Release not fixed.

SPECTACULAR modern aerial epic, describing in full the hazardous apprenticeship of eager young American Air Force officers. Into its strenuous and conscientious curriculum are dovetailed inspiring illustrations of stout and loyal comradeship and colourful demonstrations of chequered romance, the whole being set against vividly realistic training camp backgrounds.

The captious critic may, of course, claim that the opening mock air-raid scenes will mean nothing in a country that has had a liberal experience of the real thing, that some of its detail is too technical, that its patriotism is alien and, finally, that its heart interest is too belated to capture feminine appeal.

On the other hand, those who can recognise first-class entertainment will claim with equal vehemence and greater justification that, in spite of its eccentricities and delayed love interest, it reveals superb craftsmanship and showmanship.

Title and star values—the picture is brilliantly cast—are additional weight in the argument of the latter. They are more, they overwhelmingly tip the scales in the film's box-office favour. Excellent general booking, a certain popular success.

Story.—Jefferson Young, a young socialite, Al Ludlow a garage mechanic, and Cassidy, an exuberant young football player, become American Air Force cadets. Young is keen, and Cassidy is a natural flier, but Ludlow, the most promising of the three, allows a broken romance to interfere with his training. Young helps Ludlow to triumph over his heartache, and later Ludlow returns the good deed when Sally Vaughan, his unscrupulous former girl friend, makes a play for Young, thereby jeopardising Young's chances with Caroline Bartlett, a pretty Press photographer.

He reveals Sally in her true colours. Cassidy is subsequently killed in circumstances which unluckily cause Ludlow to be dismissed the Service. Sally continues to pester Young, but eventually Ludlow, finding his ardour undiminished, marries her. Later, Sally is involved in a murder charge, and hides in a bomber which is about to participate in manœuvres. Young and Ludlow, now an Air Force mechanic, are on board, and her presence causes a crash. She is killed. A court-martial inevitably follows, but the proceedings end satisfactorily to all.

Acting.—Ray Milland, William Holden, and Wayne Morris are great as Young, Ludlow, and Cassidy, each is gloriously true to type, Brian Donlevy creates a favourable impression as a tough, but understanding instructor, and Veronica Lake is clever as the unscrupulous Sally. Constance Moore is a refreshing Caroline. There is an equally competent supporting cast.

Production.—The picture is a magnificent example of progressive showmanship. The tale is told in retrospect—the opening air raid and manœuvre sequences are repeated at the finish—but so engrossing does the yarn become that criticism of its initial weakness—its invitation to English audiences to experience thrills at second hand after they have weathered the real thing—is completely dissolved long before the finish.

Taken as a whole, the film is a spectacular and thrilling alternation of lofty sentiment—the comradeship of the three cadets covers all the emotions—colourful romance and breathtaking spectacle. The neatly interpolated aerial shots are terrific. Star and title values clinch, we repeat, its outstanding showmanship. More, it's a grand recruiting poster for any country.

Points of Appeal.—Exhilarating, up-to-the-minute story, human sentiment, big thrills, grand teamwork, superb technical presentation, terrific showmanship, smooth action, provocative title and box-office stars.

Federal Fugitives

Pathé. American (A). Directed by William Crowley. Featuring Neil Hamilton, Doris Day, and Victor Varconi. 5,661 feet. Release not fixed.

ESPIONAGE romantic melodrama concerning an intelligence officer's apprehension of a gang of saboteurs. The story is a trifle complicated, but with all its complexity, it never lacks thrills. A good cast and production qualities, together with its topicality, further endorse its claim to mass and industrial approbation. Good two-feature programme proposition for the majority of halls.

Story.—Captain James Madison, an Army intelligence officer, is sent to round up saboteurs. He suspects Bruce Lane, a prominent politician, and gains his quarry's confidence by posing as Robert Edmunds, partner of Henry Gregory, an aeroplane manufacturer. He then learns that Lane and Dr. Frederic Haskell, a mysterious foreign gentleman, are negotiating for control of Gregory's factory and plant, which includes a new device for building 'planes of plastic material.

By this time, Lane suspects Madison, and he employs Rita Bennett, an attractive girl, to shadow him. Before long Madison discovers that Haskell is really Otto Lieverman, a treacherous foreign agent. Rita and Madison fall in love, but both their lives are jeopardised before Lane gets cold feet and Haskell comes to a fitting end.

Acting.—Neil Hamilton is sound as Madison; Doris Day meets all demands as Rita, and Victor Varconi, helped by a convincing foreign accent, is true to type as Haskell. Lyle Latell supplies very welcome comedy relief as Madison's man.

Production.—The story is not subtle, far from it, but once it gets under way, and it doesn't lag for long, it more than adequately conforms to the demands of popular, romantic espionage fiction. Incidentally, its grand finale is a real corker. The technical work and photography are well up to standard.

Points of Appeal.—Exciting story, spirited romantic angle, good comedy relief, smooth action, big thrills, exciting climax, good title, topicality and star values.

Under Texas Skies

British Lion-Republic. American (U). Directed by George Sherman. Featuring Robert Livingston, Bob Steele, and Rufe Davis. 5,069 feet. Release not fixed.

PERIOD Western, the latest of the Three Mesquiteers, illustrating the defeat of small-town crooks and cattle rustlers. In the early stages trouble is stirred up between the comrades, Stony and Tucson, but it ends in time for the big kill. Each phase is realistically handled by the sound cast and backed up by good atmosphere. The result is healthy, actionful outdoor fare. First-rate outdoor proposition for the majority.

Story.—Stony Brooke, a young Westerner, returns to his home town to learn that his father, the sheriff, has been murdered. Blackton, the late sheriff's deputy, is the culprit, but he saves himself and cloaks his rustling activities by pinning the blame on Tucson Smith. Stony's best friend. At first Stony believes Tucson is guilty, but Helen, Tucson's sister, brings them together. They then set a trap for Blackton and, with the help of Lullaby Joslin, an itinerant trader, bring the murderer and his gang to book.

Acting.—Robert Livingston and Bob Steele work hard as Stony and Tucson; Rufe Davis, the mimic, scores a number of laughs as Lullaby, and Henry Brandon makes a good villain. Lois Ranson is responsible for a modest romantic interest.

Production.—The fast and varied action is interlaced with good comedy, and the two salient features, the roughstuff and the humour, meet most of the demands of popular outdoor entertainment. Picturesque atmosphere effectively garnishes the whole.

Points of Appeal.—Rousing plot, neat comedy relief, picturesque scenery, big thrills and series values.

Colorado

British Lion-Republic. American (U). Directed by Joseph Kane. Featuring Roy Rogers, George Hayes, and Pauline Moore. 5,189 feet. Release not fixed.

CIVIL War period outdoor melodrama, telling of the romantic and professional vicissitudes of soldier brothers who choose different sides of the fence. The story complications leave nothing to the imagination, but neither do they leave anything out. The picture is both fast moving and comprehensive. It is also vigorously acted. Good supporting proposition for the masses, family and youngsters.

Story.—Jerry Burke, a young U.S. Intelligence officer, is sent to Denver to investigate Indian uprisings. During his outward journey he and his pal Gabby make the acquaintance of Lylah Sanford, daughter of a Denver newspaper publisher. On his arrival Jerry learns that Lylah is engaged to his own brother. The brother, who uses the alias Captain Donald Mason, is in league with crooks who are selling guns to Indians. Mason's villainy is quickly unmasked, but he proves that blood will tell before he is conveniently killed. His exit sees the end of Indian trouble and the beginning of romance between Jerry and Lylah.

Acting.—Roy Rogers gives a sound performance, as Jerry, Milburn Stone is equally effective in contrast as Mason, but Pauline Moore is a trifle colourless as Lylah. George Hayes provides good comedy relief as Gabby.

Production.—The story twists and turns are traditional, but good teamwork and atmosphere, together with a rousing climax, enable them to register yet again. The entertainment has healthy virility and commendable compactness.

Points of Appeal.—Actionful story, spectacular thrills, popular comedy and romantic relief, strong juvenile angle and title values.

Pathetone Parade of 1941

Pathé. British (U). Directed by Fred Watts. Featuring All-Star vaudeville and radio cast. 3,250 feet. Release not fixed.

BRITISH cameo musical revue, built up from turns that have appeared in the *Pathétone Weekly*. Ronald Frankau acts as compère, and his inimitable patter holds the all-star show together. Good supporting variety entertainment, a proposition with attractive billing for the majority of halls.

Production.—The presentation is somewhat unpretentious, but the majority of the turns are good. The best are Teddy Brown, xylophonist; Rollo, Earl and Carroll, spectacular roller-skaters; Ma Fu, a clever juggler; Rob Wilton, the inimitable character comedian; Mantovani and his dance band; Jack Jackson and his band; and Newman Mond, a wizard with the billiard cue. Ronald Frankau compères the show smoothly, amusingly and efficiently. In all, it is happy war time diversion. Moreover, it counts for exhibitors' quota.

Points of Appeal.—Title, star values, convenient footage and quota ticket.

REISSUE

Escape Me Never

Equity British. British (A). Directed by Paul Czinner. Featuring Elisabeth Bergner, Hugh Sinclair and Griffith Jones. 9,158 feet. Release not fixed.

ROMANTIC drama, adapted from Margaret Kennedy's terrific stage success. Originally reviewed in KINE. of April 4, 1935, the picture was described as a triumph for Elisabeth Bergner. Time has not dimmed the consummate brilliance of her performance—her command of the emotions is unfailing, but there is some doubt as to whether her pull, or rather popularity, is as great as it was. Nevertheless, the success of the revival rests on her. Title and star re-issue for the better-class hall.

SHORTS OF THE WEEK REVIEWED

GENERAL F.D.

STRANGER THAN FICTION. No. 89. American (U). One reel. Release not fixed.—Magazine short, the highlight of which is the versatility of a performing dog. Treatment and presentation up to standard. Sound featurette for the majority of halls.

KINOGRAPH

ACROSS THE WATERS. British (U). 1,518 feet. Release not fixed.—This interest short traces the development of bridge building from prehistoric times to the present. Thorough, but non-technical in its treatment, it is both instructive and entertaining. Moreover, its photography and commentary are worthy of its idea. Outstanding British short.

HARVEST OF THE NORTH. British (U). 1,670 feet. Release not fixed.—This short describes the height of the agricultural, fishing and industrial season in the Shetland Islands. The subject, although comprehensive, is not new, but concise treatment awakens and sustains interest. Good general fill-up.

PICTURESQUE POLAND. British (U). 1,050 feet. Release not fixed.—Here we have a featurette that furnishes a wide itinerary of pre-war Poland. Authentic in detail and artistic in presentation, it shows the noble heritage for which the Poles are fighting. Good short, particularly for the better-class halls.

M-G-M

MORE ABOUT NOSTRADAMUS. American (U). 973 feet. Release not fixed.—Novelty interest short giving other uncanny predictions of Nostradamus, the famous French sage. Presentation impressive, commentary smooth and photography excellent. Outstanding featurette.

QUIZ BIS. American (U). 852 feet. Release not fixed.—Another bright, amusing and instructive Pete Smith Quiz. Presentation slick and dialogue snappy. Capital general fill-up.

†*GALLOPIN' GALS. American (U). 669 feet. Release not fixed.*—Clever coloured cartoon, describing snobbery in the canine world. Original gags include novel horse-race sequences. First-rate cartoon offering.

FIGHTING FOOLS. American (U). 803 feet. Release not fixed.—Spirited Our Gang comedy, telling of rivalry among the youngsters. The squabbles are settled in a hectic battle in which rotten fruit is used. Good slapstick short for the family and youngsters.

MORE TRIFLES OF IMPORTANCE. American (U). 961 feet. Release not fixed.—Entertaining and instructive scientific short, the latest of the popular and intriguing "Passing Parade" series. Treatment, dialogue and photography very good First-class interest featurette.

†*THE HOMELESS FLEA. American (U). 682 feet. Release not fixed.*—Neat comedy cartoon illustrating the affinity of a dog and a flea. Gags and colour work good. Very good cartoon offering.

THE HAPPIEST MAN ON EARTH. American (U). 981 feet. Release not fixed.—Cameo domestic emotional melodrama, put over with point and moral. Staging and treatment effective. A human and novel fill-up.

THE SONG OF THE SAX. British (U). 1,520 feet. Release not fixed.—Instructive interest short, describing the manufacture of the saxophone. Treatment competent and commentary smooth. Good British featurette.

BABY BLUES. American (U). 840 feet. Release not fixed.—Our Gang comedy, telling of consternation over an addition to a family. Situations boisterous but amusing. Good fill-up of its type.

CALL OF THE SEA. British (U). 935 feet. Release not fixed.—Seascape short with appropriate vocal accompaniment. Photography very good. Handy general fill-up.

WARNER

YOU OUGHT TO BE IN PICTURES. American (U). One reel. Release not fixed.—Novel Porky cartoon, describing the well-known Porky's foolish attempt to break his contract and crash into pictures. Treatment novel and tale pointed. Good fill-up of its type.

† In colour.

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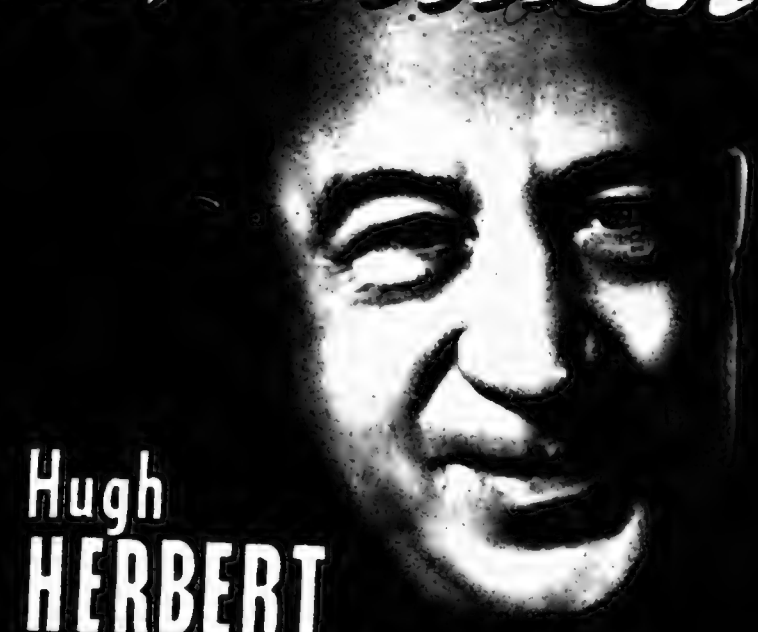

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FIVE OUTSTANDING FILMS FROM M-G-M

Advance Guard of Top-Notch Presentations

FIVE pictures covering a wide range of entertainment are announced by M-G-M as in stages of completion. This batch includes a new William Powell and Myrna Loy subject, Joan Crawford's latest picture, and Robert Taylor appearing in his first Western rôle. Other outstanding subjects are in course of production at Culver City

The five pictures nearly ready for showing are as follows:—

"Love Crazy," returning William Powell and Myrna Loy to the screen as co-stars, is said to be even more hilarious than "I Love You Again." The two "Thin Man" co-stars are supported in this new farce comedy by Gail Patrick, Florence Bates and Sidney Blackmer, with Jack Conway as director.

"My Life Is Yours," a new Dr. Kildare adventure, is woven around a novel idea in medical jurisprudence. Harold S. Bacquet is once again director, with Lew Ayres, Lionel Barrymore and Laraine Day in their established parts of the young doctor, the veteran practitioner, and the nurse.

"A Woman's Face," Joan Crawford's new starring picture, has been acclaimed by Hollywood preview audiences as one of the season's dramatic successes. Melvyn Douglas is in the leading male rôle. George Cukor directed, and the supporting cast includes Conrad Veidt, Reginald Owen, Marjorie Main and Donald Meek.

Technicolor Western

"I'll Wait for You" and "Billy the Kid" are the two other pictures on the M-G-M list. The former is a dramatic story of a city-bred crook seeking refuge in the country, with Robert Sterling, Marsha Hunt, Virginia Weidler and Fay Holden in the cast, and directed by Robert Sinclair. "Billy the Kid," starring Robert Taylor, is an engrossing saga of the old West, in Technicolor, directed by David Miller.

The Marx Brothers Again

Among pictures in production at Culver City are "Bargain Basement," the first scene of which was recently shot in a shabby room serving as both office and living quarters of Wolf J. Flywheel, private detective and bodyguard, whose qualifications are listed on the door as "flirting husbands trailed, ant control, bridge partners psychoanalysed, bloodhounds transfused, crystal gazing, love matches, fingerprints manicured and gin rummy." Groucho Marx is the detective without a case, while Harpo plays the part of Wacky, his cook, housekeeper, chauffeur and general handy man.

The new film promises to be the most musical production by the Marxes since "A Night at the Opera," with Tony Martin cast in the romantic, singing lead, plus Virginia O'Brien, serious-faced swing songstress, and Charles Holland, noted negro singer. Virginia Grey plays the feminine lead. Charles Reisner is directing.

George Cukor to Direct Garbo

George Cukor will direct Greta Garbo in her new film for them, a yet untitled comedy in which she will portray a dual rôle. Gottfried Reinhardt will produce.

Clark Gable and Lana Turner Co-star

Clark Gable, now before the cameras with Rosalind Russell in "Unholy Partners," will, in the near future, co-star in "Honky Tonk," with Lana Turner. Jack Conway will direct this new Metro-Goldwyn-Mayer production which deals with the colourful and romantic adventures in Yukon's gold rush days.

Following these subjects the next story chosen for Clark Gable will be "Somewhere I'll Find You," a story of a newspaper man told against the background of epochal world events of the past ten years. It will be the first M-G-M film to be directed by Wesley Ruggles.

Trio of Talent

Three famous top-liners—Joan Crawford, Greer Garson and Robert Taylor will be starred in a new production "When Ladies Meet," soon to go on the floor, with Robert Z. Leonard directing.

Carol Hughes, who has just completed the feminine lead in "Scattergood Banes," goes into a glamour-girl rôle in Metro-Goldwyn-Mayer's "I'll Wait For You." Don Costello, Broadway stage actor, also joined the cast in a comedy rôle.

Eleanor Powell Signs New Contract

Eleanor Powell, who is at present starring in "Lady Be Good," with Ann Sothern and Robert Young, also in top rôles, has signed a new long-term contract with Metro-Goldwyn-Mayer. Norman McLeod is directing her new musical film with Arthur Freed as the producer.

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Columbia have Fourteen in Production

STUDIOS HIT RECORD IN HIGH PRESSURE ACTIVITY

"FULL SWING" describes the way production is going at Columbia, where no fewer than fourteen feature pictures are now before the cameras. Three other major subjects are waiting to take the floor. Floor space is booked solid for many, many months to come

Three important subjects recently completed by Columbia are "Adventure in Washington," "They Dare Not Love" and "Her First Beau." The first-named stars Herbert Marshall and Virginia Bruce and tells an exciting story of the boys who run errands in America's capital. "Her First Beau" is a comedy-romance of young love, starring Jackie Cooper and Jane Withers. "They Dare Not Love," starring Martha Scott and George Brent, is claimed by advance reports to be one of the season's most dynamic topical pictures.

British Air Drama

One of the biggest Columbia pictures now in preparation is "Highly Irregular" (tentative title), a topical drama of a British aviator whose 'plane is brought down in enemy-occupied Holland. The picture is being produced by B. P. Schulberg, who is now readying "Bedtime Story," starring Cary Grant, for early production.

Topping the pictures now in production is Columbia's million-dollar musical spectacle, "You'll Never Get Rich," starring Fred Astaire and Rita Hayworth. Directed by Sidney Lanfield and with music by Cole Porter, the picture represents one of the most ambitious musicals Columbia have ever tackled.

Second Astaire-Hayworth

This will be followed up by another Fred Astaire-Rita Hayworth musical, tentatively entitled "But Beautiful." The music for this latter has been specially written by Jerome Kern.

Nearing completion on the floor is another big musical, "Time Out For Rhythm," which stars Rudy Valee, Ann Miller, Allen Jenkins, Joan Merrill. Directed by Sidney Salkow, the film is stated to have been produced on a lavish scale.

A third musical, "Betty Co-ed," is also well into production with Ruby Keeler, Harriet Hilliard, Ozzie Nelson and his Band and Gordon Oliver in top spots. Edward Dmytryk is directing.

Lavish Settings

Described as "a different type of comedy," "Heaven Can Wait," starring Robert Montgomery with Evelyn Keyes and Rita Johnson in top supporting rôles, boasts the largest set since "Lost Horizon."

John M. Stahl's first production for Columbia, "Our Wife," is also before the cameras. Melvyn Douglas and Ruth Hussey are starred in one of the funniest stories ever screened.

One of the most important pictures in the programme is "Ladies in Retirement," based on the stage play by Reginald Denham, which will star Ida Lupino and Louis Hayward, with Charles Vidor directing.

Outdoor Drama

Also before the cameras is "The Texans Ride," an ambitious and spectacular outdoor subject, which George Marshal is directing, with a big cast headed by William Holden and Glenn Ford.

Shooting is due to begin shortly on three other top-rank major subjects, the first, directed by Wesley Ruggles, will be "The Doctor's Husband," starring Barbara Stanwyck and Henry Fonda. Gregory Ratoff is now lining up his next assignment for the company—"The Night Belongs to Us"—starring Loretta Young, a film version of Lady Eleanor Smith's stage success, "Ballerina." Director Mitchell Leisen is completing casting on "Miss Madden is Willing," a modern romantic comedy, which will star Marlene Dietrich.

Also Filming

Other Columbia subjects now in production are: "Naval Academy," starring Freddie Bartholomew, Bobby Jordan, Jimmy Lydon, Jackie Searl, Don Beddoe and David Holt—Erle Kenton directs; "Blondie in Society," co-starring Penny Singleton and Arthur Lake, with Charles Barton directing; "Tillie the Toiler," with Kay Harris; "One Way Street," with Anita Louise and Russel Hayden, with Robert Florey directing; "The Big Boss," with Otto Kruger, Gloria Dickson and John Litel; "I Was a Prisoner on Devil's Island," with Sally Eilers and Donald Woods, with Lew Landers directing; "Obituary," with an all-star cast; and "The Officer and the Lady," with Rochelle Hudson, Bruce Bennett and Roger Pryor.

Subjects recently acquired and now being readied for early production include Louis Bromfield's "Wild is the River," "Trinidad," "Carnival in Rio," "Pal Joey" and "My Sister Eileen"—all musicals; "Every Man For Himself," "Burma Road," "Not With the Beat of Drums" and "Three Girls About Town."

ODEON MOVES IN BIRMINGHAM

Following the resignation of Frederick Easthope, until recently manager of the Odeon Theatre, Perry Barr, that Birmingham suburban house is now under the charge of **W. Crawford Burns**, who comes from the Scala, Coventry. Prior to that he served a period in the Trade in London following service as relief manager in the Birmingham area of the Odeon Circuit. Mr. Burns' successor at the Scala is **A. Hughes**, who formerly had charge of the Globe, Coventry. **L. Sykes**, for some time past relief manager in the Midlands, now manages the Globe.

S.O. PROBLEM DISCUSSED BY LEEDS C.E.A.

Branch View "Well Defined"

When the subject of Sunday opening was raised with a view to early ventilation, it was pointed out by the acting chairman that it would be necssary for it to be put on the agenda for the next meeting.

There was, however, definite indication of opposing views—in favour by the circuits, and against by the independents.

Mr. MITCHELL, of G.-B., was anxious that some steps should be taken so that the committee could be prepared to raise the subject when a deputation waited upon the Chief Constable again in connection with later closing hours and other issues of immediate importance.

Mr. WHINCUP said that as far as the branch was concerned it seemed to him it would have to go on behalf of the kinemas as a whole. Frankly, he personally was against it. The committee had no right to discuss it until they had some lead as to the attitude of the members of the branch at large at a full meeting.

Coun. GUMMERSALL observed that it did not rest with either the branch or the Chief Constable to raise the Sunday opening question. The object of the powers vested in the authorities should be appreciated.

At a later stage HARRY HOPKINS took the opportunity of pointing out that the position of the branch on this issue was pretty well defined. When it was raised in the branch prior to the Blackpool conference only the proposer and seconder, both circuit representatives, were in favour of supporting the national Sunday opening move.

Personal Freedom

He did not think the opinion of the branch had changed at all, and it should only be raised again with due notice to members. He also remarked that he did not think it in order that a delegate should write to the Press on matters of policy as Mr. Shaverin had done in connection with Sunday opening.

ODEON PRESENTATION AT NEWCASTLE

Bench Tribute to P.O. Simpson

On Wednesday of last week, in the Red Room of the Eldon Grill, J. J. Berry, Vice-Chairman of the City Magistracy, handed to William Simpson, manager of the Odeon, Newcastle, an expensive wrist watch. It was inscribed simply: "To Bill, from a few Newcastle friends." The recipient is now Pilot-officer Simpson, R.A.F.V.R.

The occasion was no small compliment from Tynesiders, who do not wear their hearts on their sleeves, for Bill Simpson only came to the city from Scarborough a bare twelve months ago. Fine tributes, warm and "straightforrard," were paid to him by the chairman, Alfred Smith, secretary of the Northern Branch, and others.

The area supervisor of Odeon (George Abercrombie) admitted that he himself was a little touched at the warmth of good will to himself and the theatre which Mr. Simpson had created in so short a time. He would convey to his chief the reiterated hopes of the company that, after the war, it might be possible for Mr. Simpson to return to the Odeon, Newcastle.

As a youngster of 17 doubtful summers, Bill Simpson joined the Army during the last war, for some period of which he was military chauffeur to Lord French. Now, rising 41, he has taken a commission in the R.A.F.

RKO-Radio Manager's Daughter Weds

A large party of renter and exhibitor friends of Norman Smith, Midland manager for RKO-Radio Pictures, accepted invitations to attend the wedding of his eldest daughter, Iris Mary Smith, at St. Margaret's Church, Great Barr, on Saturday last. Her bridegroom was Clifford John Scudamore, son of Mr. and Mrs. E. J. Scudamore, of Bristol. She was given away by her father, the ceremony being followed by a reception at the Farcroft Hotel, Handsworth, Birmingham.

WILTS S.O. CHARITY CONTRIBUTION

Deputation to C.C.

A deputation representing Wiltshire exhibitors who operate Sunday opening was received by a sub-committee appointed by the General Purposes Committee of the Wilts County Council to consider the proposed alteration in the conditions attaching to Sunday-opening licences regarding charity contribution. Officers of the Bristol C.E.A. branch accompanied the deputation. The sub-committee will report back to the General Purposes Committee.

LOCAL DECISIONS ON PERSONNEL PROBLEMS?

Trade in a "Tough Spot," declares E. J. Hinge

A REPORT from Glasgow on the indifferent attitude adopted towards the needs of the Industry by National Service officers perturbed Northern Branch members at the last monthly meeting, over which W. S. Gibson (Middlesbrough) presided

Whereas the Ministry had undertaken that the Industry would receive full consideration when its employees registered for service, the report from Glasgow alleged that even managers in the 40-41 class were advised bluntly by the registering officers that they must choose one vocation from a list of industries which omitted their own.

"We are in a very tough spot," observed E. J. HINGE. "In the last war, we could replace many men with women; but to-day women are considered as being almost as good as men in war industries.

"When the Association discussed this matter with the Ministry, we were told plainly that ours was only one of a host of industries proposing that their employees should receive special consideration.

"This is the position: The Ministry cannot make a general ruling in favour of any one industry, not even ours. Each individual case must be decided on its merits. I have no doubt that the Ministry will show us such consideration as conditions permit; but members will need themselves to state to the managers of local Employment Exchanges their cases for the 'reservation' of particular members of their staffs.

"If the local decision is against them, employees themselves have the right of appeal to an independent Appeals Board. I suggest, however, that the branch might prepare the way by approaching the Divisional Labour Controller."

"Since hostilities began I have trained four women projectionists," said T. F. MASSICKS somewhat despondently. "Immediately they attained the stage of comparative usefulness two left to be married and two left to go into munition work."

W. R. BOLAM, too, suggested that there was little use in training women projectionists unless there are reasonable guarantees against the filching of the trainees.

No Uniformity

Indications were that there is an absence of uniformity in the attitude of local officers, for S. C. MILLER advised the meeting that, at North Shields, proprietors had been assured that the authorities would act generally on the rule that, where a woman was replacing a man in kinema employment, she would not be taken for other work.

Since, however, there was no guarantee that the Industry would be protected in reference to its women trainees, the meeting decided to adopt Mr. Hinge's suggestion and approach the Divisional Controller of Labour.

Coupons for Costumes

Another spot of trouble was mentioned by J. S. SNELL in the course of a report on the business transacted by the General Council: in current conditions uniform clothing would be subject to rationing, and who was to provide the requisite coupons? Obviously, the attendants would not surrender their private coupons, and the Order made no provision for special issues of clothing coupons to the proprietors.

The council had decided to approach the Government on the matter; but, for his part, Mr. Snell was of opinion that the job might safely be left in the hands of the uniform manufacturers who, naturally, had a special interest in it.

Is It Essential?

Contending that uniform clothing could not be regarded seriously as an essential of the Industry, C. CHIPCHASE hoped that the Association would not stultify the strong case for redress of its genuine problems by an attempt to harass the Government on a point which did not really matter. "A uniform cap—not rationed—and a distinctive badge would be quite satisfactory," he urged.

Mr. SNELL supported that view. "Recently, at Leeds," he said, "I saw an attendant wearing nothing but a uniform cap." The roar of laughter moved him hastily to elaborate his point: "I mean, of course, a uniform cap with his ordinary clothes."

Mr. HINGE, however, would not have this. Uniform was a working dress to kinema staffs. There would certainly be trouble if it was not provided and, in any event, he did not need to tell members what would be the effect on audiences if their attendants came on duty in ordinary clothes that, inevitably, would become shabby.

"It is not easy now to get suitable types," he added. "It will become a great deal more difficult if the girls, especially, are told that they must work in their own clothes."

The Association was quite right in asking for special consideration. The problem posed by uniform clothing was by no means a trifling matter.

The CHAIRMAN suggested that a middle course was the best. In war time they must not expect to be provided with elaborate uniform; but he believed that the emergency could be met satisfactorily by the substitution of distinctive overalls. In his view, the distinguishing apparel for staffs was of genuine importance.

T. F. MASSICKS directed the attention of members to the possibilities of using the uniforms of disbanded bands—"I have just bought two sets cheaply," he said, "and can assure you that they will serve admirably," and then the subject was dropped without the submission of a resolution.

Reservation

Mr. HINGE pointed out that only 3,000 replies to the C.E.A. questionnaire had been submitted in respect of 4,500 kinemas. "This is bound to persuade the Ministry of Labour officials that the position cannot be so serious as we argue," he said.

"Another questionnaire is to be circulated. I hope replies will total 100 per cent., and I warn members that those who do not complete the forms will have no case whatever if their projectionists are called up. Indeed, they will not be heard."

National Needs First

In reference to criticisms of their own "ginger group"—no organisation is without one!—Mr. HINGE told the members bluntly that they needed to keep uppermost in their minds that the country was fighting for its life. "Men are needed for national service and our industry must make sacrifices with others," he said.

"Our president maintains a sense of proportion in conducting negotiations. I must compliment him on his tact and discretion, as well as upon his pertinacity in pursuing the exhibitors' interests. He will get every possible concession, but members must realise that some sacrifices will have to be made, that they cannot hope to retain big staffs, and that their theatres cannot be run as in normal times."

"We cannot hope to retain for you all the staff that you may wish to keep. Our main concern is to see to it that no kinema is compelled to close down through lack of essential staff. And, 'ginger' or no, that may not be so easy a few months hence."

War Damage Act

As instructed at the last branch meeting, the SECRETARY reported having written two rating and valuation firms in the area asking them to state whether their valuation for rating purposes took into account:—

(1) The accounts, receipts and profits.

(2) The value of the seats.

One firm, in reply, stated that they did not normally ask to see the accounts, receipts and profits; the other assessor stated that it was only on very rare occasions that he was supplied with receipts and profits.

In respect to the second question, neither assessor actually took the seating into account to make any special addition on account of their value.

An Income Tax Point

The SECRETARY also reported having inquired of the association solicitor whether the premiums payable under Part II of the War Damage Act were allowable as an expense for the purposes of Income Tax.

Mr. Hart replied that under Section 84 of the Act the premiums under either scheme operated under Part II of the Act were not a deduction for Income Tax purposes.

Mr. HINGE stated that for the present exhibitors were being held covered but should the decision go against Mr. Hart's opinion the exhibitors would have to pay any arrears which were due.

Trade Shows

A letter from W. R. Fuller was read, enclosing copy of letter received from F. Hill (secretary of the K.R.S.) dealing with the clashing of Trade shows and advising the branches to establish joint contact with the renters in Trade show centres.

The CHAIRMAN reported that the renters' representatives had, as decided at the last branch meeting, been invited to attend the meeting of the Executive Committee to discuss various problems affecting the Trade, and it was hoped that some improvement would be the result.

Obituary

The CHAIRMAN expressed sympathy on behalf of the members and himself with the branch secretary (Alfred Smith), whose two brothers had died within a few days of each other.

Sympathy was also expressed with the widow and family of William Bell, who was being interred that day. Mr. Bell, the chairman stated, was a highly respected renter's representative. At the time of his death he was representing Twentieth Century-Fox in the North, and his friends deeply regretted the passing of one who was noted for his many kindnesses in life. A vote of sympathy with the relatives of the deceased was passed by the members standing in silence.

General Films to Show Three Films

W. S. GIBSON

Northern Ireland

ENSA SHOWS FOR WAR WORKERS

Protest against Extension

The concern felt by Northern Ireland exhibitors at the proposed extension of the activities of E.N.S.A. was expressed to the Minister of Labour by a deputation from the White Cinema Club.

The case for the Trade was put by S. M. Goldstein and A. Buckley, managing director of Warden, Ltd., who stressed that while it cordially supported the plans for shows for H.M. Forces it felt that there was no need for shows in Northern Ireland for war workers who could get all the entertainment they desired if local amusement caterers were given fair treatment. At the moment the latter were refused permits to bring across artistes, while E.N.S.A. could bring as many as they liked and as often as they liked. In any scheme, it was felt that the interests of the Northern Ireland Trade should be considered at the moment it was passing through its gravest crisis.

The Minister stated that he was waiting for full details of the scheme. He had been impressed with the way in which the E.N.S.A. concerts had had a beneficial effect upon the workers in Great Britain, but when he got the details he would study them carefully along with the case which had been put for the Northern Ireland Trade.

Regarding the refusal of permits to bring artistes over for kine.-variety and theatres, he gave the deputation some suggestions whereby they might be able to overcome the difficulty.

A Strenuous Trip

George Lodge, back from his trip on personal business as well as Trade matters in England, is now busy preparing his report for the next meeting of the White Cinema Club. He expressed himself as well satisfied with his mission, but stated that he must first place the report before the Club before giving any details for publication.

He expressed his deep admiration for the manner in which both renters and exhibitors as well as their staffs were carrying on in Great Britain.

G.F.D. in Ulster

Cliff Roberts, G.F.D.'s hard-working Northern Ireland representative, who was burned out in a recent "blitz," has now fixed up his new offices in Garfield Chambers, Royal Avenue, Belfast. He has also arranged for a film dump where an adequate supply of films for a long time to come will be stored in complete safety. Despite this worry, Cliff has arranged no fewer than five Trade shows at the Classic.

Richard Arlen and Jean Parker in POWER DIVE (Paramount)

TOP-LINE UNIVERSAL PRODUCTIONS

More Big Ones to Follow

FURTHER big screen productions are being lined up by C. M. Woolf, chief of General Film Distributors, for early presentation. Among them are three Universal top-line pictures, which form the subject of a current Trade show schedule

The three films are "The Black Cat," a thrilling mystery feature which has already been screened; "Charlie McCarthy, Detective," and "Double Date," with Edmund Lowe and Una Merkel.

Cats and Killers

"The Black Cat," based on Edgar Allen Poe's famous story of the same name, brings a very strong cast headed by Basil Rathbone, Hugh Herbert, Broderick Crawford and Bela Lugosi to the screen in surroundings of the utmost suspense and mystery.

Directed by Albert S. Rogell, the story is centred on the sinister Henrietta Winslow estate, the wealthy old mistress of which has the obsession for providing a home for stray cats. Basil Rathbone has a prominent rôle as a money-grabbing, unscrupulous relative. Hugh Herbert is the chief comedy contingent, helped now and then by burly Broderick Crawford, who has the part of a real estate agent turned by circumstances into a detective. Bela Lugosi, of "Dracula" fame, is seen as the mysterious "keeper of the cats."

Wooden Sherlock Holmes

Charlie McCarthy, Edgar Bergen's famous wooden ventriloquist's doll, becomes a detective in Universal's "Charlie McCarthy, Detective," which will be shown in the G.F.D. Theatre at 10.30 a.m. on June 27, and with the help of his master and of Mortimer Snerd, Bergen's "greenhorn" doll, solves a baffling murder mystery involving Robert Cummings, Constance Moore, John Sutton, Louis Calhern, and many others.

Briskly directed and produced by Frank Tuttle, "Charlie McCarthy, Detective," is a fast-moving mystery story told against a background of high society. Robert Cummings has the part of a newspaper columnist, Constance Moore is a night-club singer, and John Sutton is her "regular" boy friend, a reporter.

Edgar Bergen's amazing ventriloquism is demonstrated in this picture as never before, and Charlie McCarthy's efforts in direction are almost human, if not superhuman.

Merry Mix-up

Gaiety is the keynote of the Universal romantic comedy, "Double Date," with Edmund Lowe, Una Merkel, Peggy Moran and Rand Brooks taking the chief parts. It will be shown in the G.F.D. Private Theatre at 2.30 p.m. on June 27.

The story is concerned with the efforts of two young people (Peggy Moran and Rand Brooks), who disagree with the proposed match of their nearest relatives (Edmund Lowe and Una Merkel) and do everything in their power to stop it taking place. Lowe and Merkel, not unnaturally, object to this interference—and the result is constant domestic warfare, spiced with humour and flavoured with romance. Competent direction by Glenn Tryon—himself a former star of stage and screen—makes "Double Date" an amusingly different modern comedy.

Other eagerly awaited productions are the epic Australian picture, "Forty Thousand Horsemen," "49th Parallel," Marlene Dietrich in "The Flame of New Orleans," and "Jeannie."

Epic of Australian Heroism

Charles Chauvel, distinguished Australian producer-director, has been responsible for what is easily the most ambitious Australian production yet to be seen. "Forty Thousand Horsemen" numbers thousands in its cast, headed by Grant Taylor, Betty Bryant and "Chips" Rafferty.

In the war of 1914-18 the most picturesque unit of the Australian forces was the Light Horse, which won immortal glory in the Sinai Desert under the command of their leader, Sir Harry Chauvel.

When it was decided to produce in Australia a romantic film of the "Bengal Lancers" type, to tell the story of the Light Horse campaign in the last war, the present-day Light Horse co-operated and took part in the picture. High officers also gave technical advice. Typical Australian types were chosen as the Light Horse leads. In some of the charge scenes at least 3,000 horsemen participate, and there are also thousands of extras with parts as Arabs, Turks and Germans.

"49th Parallel"

In this picture, which depicts Canada's reaction to the present war, a dramatic story is told of six Nazi U-boat men whose craft is blown up in the Hudson Straits and who rob and plunder their way through Canada in an attempt to reach the neutral territory of the United States. It was sponsored by Ortus Films and has the blessing of the Ministry of Information and is directed by Michael Powell. Among the stars appearing are Leslie Howard, Laurence Olivier, Raymond Massey and Anton Walbrook.

MANCHESTER REFUSES EXTENSION OF SUNDAY HOURS

Application was made by kinema licensees to the Manchester Watch Committee on Friday for city kinemas to remain open on Sundays until 10.30 p.m., instead of 9.30 p.m., as at present. The application was refused.

PARAMOUNT ANNOUNCE SEVEN FOR SCREENING

Famous Star Names and Titles for New Trade Show Drive

SIDE by side with plans for launching the great air spectacle, "I Wanted Wings," and while "The Lady Eve" after a month continues to draw capacity audiences to the Carlton and "Road to Zanzibar" is continuing to break records in its fourth week at the Plaza, immediate Trade show dates are announced by Paramount for the next septette out of a big batch of big films now ready for the screen

The full list of future screenings is as follows:—

Thursday, June 26, 10.30 a.m., Carlton, **Moon Over Burma**, with Dorothy Lamour and Preston Foster.

Tuesday, July 1, 10.30 a.m., Private Theatre, **Fighting Marshal**, with Richard Dix and Florence Rice.

Wednesday, July 2, 10.30 a.m., Carlton, **Reaching for the Sun**, with Joel McCrea and Ellen Drew.

Thursday, July 3, 10.30 a.m., Carlton, **Power Dive**, with Richard Arlen and Jean Parker.

Friday, July 4, 10.30 a.m., Carlton, **One Night in Lisbon**, with Fred MacMurray and Madeleine Carroll.

Tuesday, July 8, 10.30 a.m., Private Theatre, **In Old Colorado**, with Russell Hayden and William Boyd.

The seventh show, **Gay City**, with Tommy Dorsey and his Orchestra and Bert Wheeler, was shown at the Carlton yesterday (June 25).

Finding a lighter side to war's grim page, "One Night in Lisbon" tells the story of an English girl, Madeleine Carroll, who leads an American airman on a mad chase over half a continent. Eventually the pair find themselves in crowded Lisbon, where Madeleine is kidnapped by Nazi agents, but in thrilling style Fred saves the life of the pretty English decoy and what started as war ends up in romance. The picture opens in London's black-out. A pilot who has just ferried a bomber across the Atlantic is picking his way through the debris of a recent blitz. A warden shepherds him into a shelter, and from then on the mood of the picture changes from a view of war's serious side to uproarious comedy in unsuspected situations. Edward H. Griffith has ingeniously contrived a sparkling comedy with the aid of a brilliant cast, a novel story, and an ideal romantic team, which receives admirable support from Patricia Morison, Billie Burke, John Loder, Dame May Whitty, Edmund Gwenn, Reginald Denny and Billy Gilbert.

Comedy of Young Love

"Reaching for the Sun," to be screened, is based on Wesley Smitter's novel, "F.O.B. Detroit," a story of man against machine and an indictment of the motor magnates and their alleged exploitation of the workers.

Though the locale has been preserved, streets and household scenes in the teeming city of Detroit, and among the thunder of the huge automobile plant, the picture is a laugh-raising romantic comedy quite devoid of social import. From the pine-fringed lake, Joel McCrea comes to the city with the ambition to possess an outboard motor. Ill-founded jealousy leads the wife, Ellen Drew, to think he prizes his ambition more than he loves her. His enemy, played by Albert Dekker, helps to stir up bad blood till finally the two men fight, pitting gigantic machines against each other in a battle the like of which has never before been attempted on the screen. Out of the wreckage of the machines comes a new bond which links husband and wife and their boy more closely together.

Tropical Romance

Three of the brightest stars in Hollywood's firmament—Dorothy Lamour, Robert Preston, and Preston Foster—are the leading players in "Moon Over Burma," which offers entertainment in the form of romance, comedy, drama and song. The producers have discovered a new star in Dorothy Lamour, for the sultry songstress shines forth in this picture as a bantering beauty with shortened tresses.

Foster and Preston are partners who are set at loggerheads when Lamour appears. Not only does she set the two men by the ears but she shows her grit in a forest fire and the exciting scenes that follow.

Richard Arlen in "Power Dive"

Filmed realistically and powerfully and replete with thrills, "Power Dive" is the story of the men who design 'planes and test them and possesses an unusual love triangle. Richard Arlen, a test pilot, and his brother, Don Castle, fall in love with Jean Parker, daughter of a famous airplane designer. The manner in which the girl makes her choice supplies the film with some intriguing surprises and fascinating suspense. One scene in particular audiences will find it hard to forget. Out of control the pilot and his brother are hurtling to earth in a two-seater geodetic trainer. As they flash through the air at the rate of ten miles a minute the older man pushes the other overboard to float safely to earth in a parachute. Turning to the jammed controls he tears up the floor-boards with bleeding hands and frees the cables. Then he brings the 'plane down in a crash landing. James Hogan directed this drama of the sky.

"The Fighting Marshal"

"The Fighting Marshal," which gives Richard Dix a virile rôle, is a thrilling romance of the West in the days when outlaws ruled the plains. Richard Dix as the fearless marshal is ideally suited to the rôle of the resolute law-keeper, quick on the draw, and not disinclined for a little romance with any good-looking gal who happens to be around.

As the head of the Lovell clan of Texas cattle ranchers, Dix ends a feud with the Barretts by signing a truce with Victor Jory, in the rôle of Coy Barrett. The Barretts migrate over the border to the boom town and set up their outlawed pursuits under the guise of bankers, saloon keepers and gamblers. When Dix is appointed Marshal to the town to restore some semblance of order, he again encounters the Barretts. He "cleans up" the town, but he has to call in the aid of his own clan, the Lovells, to help him; the final battle with the lawbreakers and their defeat forming a thrilling climax to a series of exciting situations. Featured with Richard Dix is the blonde, vivacious Florence Rice, Victor Jory and Morris Ankrum.

Coloured City of Pleasure

"The Gay City" is described as a gay jamboree of swift action, bright comedy and flashing shapely legs. With Tommy Dorsey and his orchestra and a group of first-rate entertainers and comedians, the picture furnishes entertainment of a type which should please everybody. Heading the cast are Bert Wheeler, ever-popular comedian, Constance Moore, talented, beautiful young personality; handsome Phil Regan, with a first-rate singer; Lilian Cornell and Virginia Dale, two lovely young performers now well on the way to star status; and the inimitable Betty Brewer.

Told against the background of the gaming tables and night clubs of Las Vegas, Nevada, the story concerns a vaudeville troupe, consisting of Wheeler and the Misses Moore, Cornell and Dale, which arrives in Las Vegas with hopes of collecting an inheritance.

"In Old Colorado"

Latest in the adventures of "Hopalong Cassidy," the story of "In Old Colorado" tells of the fight for the rights to the water holes, which made the range country of Colorado a raging battlefield in the closing years of the last century. William Boyd gives a fine performance as "Hopalong," and supporting him are Russell Hayden, Andy Clyde and Margaret Hayes, "America's most graceful and lovely woman."

COWAN OF NEWCASTLE ADDRESSES ROTARY

George Cowan, the well-known independent renter of Newcastle, addressed the Darlington Rotary Club as part of a series of lectures on behalf of the Ministry of Information

George Formby signing the visitors' book in the Lord Mayor's parlour at Bristol's City Hall, after his matinee in aid of the blitzed areas. In the picture are Mrs. Formby, the Lord Mayor, W. Riley, manager Bristol Odeon, A. E. Pike, Western area administrator for Odeon, and P. A. Crankshell, Western area technical administrator

Irene Dunne and Cary Grant in FENNY SERENADE, forthcoming Columbia picture

MELODY AND COLOUR IN 20th FOX PRODUCT

Big Stories with Box-office Personalities

TWO important factors dominate the plans for the current 20th Century-Fox schedule. One is the inclusion of no fewer than eight Technicolor Specials in the programme, and the other is that the public demand for "escapist" entertainment in the form of melody will play an increasing part in the output

The eight all-colour specials include "Honeymoon in Havana," with Alice Faye, Don Ameche and Carmen Miranda; "Belle Starr," a thrilling story of the famous woman outlaw, with Gene Tierney; "My Gal Sal," with Alice Faye; "Sioux City"; "Venezuela," which will be produced on the same elaborate pattern as "That Night in Rio," and "Pearl of Pearl Harbour," with Betty Grable. The titles of the remaining Technicolor subjects will be announced shortly. Two other colour subjects of the last year schedule, "Blood and Sand" and "Moon Over Miami," have yet to be shown.

Major Melody Productions

Described as a satire of the underworld with a musical background is "Tall, Dark and Handsome," which gives Cesar Romero a dashing rôle and demonstrates his dancing ability. Virginia Gilmore is the romantic feminine lead and Milton Berle and Charlotte Greenwood will add the lighter touches.

Outstanding amongst these musicals is "The Great Broadcast," the romance of radio from crystal set to television. It is being made on an even bigger scale than "Alexander's Ragtime Band," with Archie Mayo directing Alice Faye, John Payne, Jack Oakie, Cesar Romero and Mary Beth Hughes.

Sonja Henie's Next

Sonja Henie's new starring vehicle, "Sun Valley," is being made on a most elaborate scale. This romantic extravaganza will have big musical and skating numbers with lavish backgrounds laid in the gay, fashionable resort of Idaho.

Gay, smart and sparkling entertainment has been promised by the studios in "Miami," an original musical comedy in Technicolor, with the additional appeal of several tuneful songs. This is the story of three sisters, who pool their savings to go to the Florida resort in search of millionaire husbands. Don Ameche, Robert Cummings, Charlotte Greenwood, Jack Haley and the Condos Brothers also appear in the all-star cast which will be directed by Walter Lang.

Another big musical is "Dance Hall," based on Burnett's best-seller, "Giant Swing," and teams Carole Landis and Cesar Romero for the first time.

"Caribbean Cruise," a big Technicolor super special, will go into production shortly and has Betty Grable and Carmen Miranda in addition to Henry Fonda and Cesar Romero.

Twelve More Musicals

On the 1941-2 season schedule there are another 12 musical films, 11 of them from original stories, with the accent on melody.

"Say It With Music," which has the same popular hit combination of cast as the successful "Tin Pan Alley" in Alice Faye, Betty Grable, Jack Oakie and John Payne, and Betty Grable is slated for another film as soon as this is completed, for she has also been cast in "Pearl of Pearl Harbour," a Hawaiian musical comedy.

"Bowery Nightingale," which will probably feature Alice Faye; "Song and Dance Man," said to be an ideal vehicle for Jack Oakie; "Stand Up and Cheer," which renews the Don Ameche-Betty Grable team; "21 Men and a Girl," a romance of a girl and a radio orchestra; a big musical dealing with the prize ring has the novel title "A Straight Left"; and "Coast to Coast," another Jane Withers' special.

Films with special musical backgrounds include "My Gal Sal," based on an original story written by the great American author, Theodore Dreiser, "Venezuela," which will be made in Technicolor.

CHANGES OF ADDRESS

Two changes of address are notified as follows:—

Pan-European Films, Ltd., to 76, New Cavendish Street, London, W.1. Telephone: Langham 3595.

Verity Films, Ltd., to 2-6, West Street, Upper St. Martin's Lane, W.C.2. Temple Bar 5420.

Odeon Services Club

HOME ENTERTAINMENT FOR THE FORCES

War Office Blessing

The aid of the millions of Odeon patrons has been enlisted in a country-wide scheme to offer hospitality in their homes to members of the Services.

The plan, inaugurated last October by Oscar Deutsch, has met with unqualified success. It involved the formation of the Odeon Services Club, the aim of which is to create in every Odeon theatre a hospitality exchange, whereby patrons may reciprocate in their own home town the kindnesses shown to their own boys in the Fighting Forces by patrons of Odeon theatres in other towns.

Trailers shown at all Odeons explain the operations of the scheme—patrons who are interested are invited to hand in their names and addresses to the managers, offering the comforts of their homes to one or more Service men or women for an evening or so a week. Members of the Forces are then invited to participate in this hospitality service by joining the Odeon Services Club. New members receive a membership card and an address of a patron who has volunteered to entertain Service folk.

The whole purpose of the club is to establish good homely contact between members of the Forces and local families. It is the largest private scheme of its kind in the country and more than 6,000 Service folk are now being entertained in the homes of over 3,000 kinemagoers. The popularity of the idea has earned official recognition of the War Office, who have expressed their great pleasure at the success of the scheme.

"HIT PARADE OF 1941" Playing to Smash Business

Republic's "Hit Parade of 1941," starring Kenny Baker, Frances Langford, Hugh Herbert, Ann Miller and Patsy Kelly, which was hailed as the musical hit of the year, is proving an all-time record-breaker for the company in its present current release in this country.

S. A. Myers, general manager of British Lion, reports that terrific business is resulting in every situation.

"Hit Parade of 1941" certainly proves right up to the hilt the wisdom of Republic's go-ahead policy to produce spectacular musicals of this calibre. The box-office results are amazing.

The half-a-million dollar Gene Autry special, "Melody Ranch," and now Judy Canova's eagerly awaited $750,000 musical comedy "Sis Hopkins," which is being Trade shown this week, provide further evidence of Republic's ambitious policy.

Golf for Troops' Comforts

The special golf tournament open to all members of the local Trade in aid of the Birmingham Film Trades War Comforts Fund should find a good company of Trade golfers competing therein over the course of the Walsall Golf Club on Sunday next, June 29. A fairly good entry is already forthcoming, and there should be keen competition for the Challenge Cup and other prizes.

Ken Jones, general manager of the Clifton circuit, arranged a highly successful Sunday concert on behalf of the fund at the Clifton, Stone Cross, from which upwards of £30 was forthcoming. At the present time some 32 members of local staffs serving with the Forces are in receipt of monthly gifts of 10s. from their colleagues at home through the fund.

PLEA FOR THE C.T.B.F.

SUSSEX APPEAL

Penny-a-Week Staff Collection

THE injustice that arises through local authorities ignoring the claims of the Trade's own benevolent fund when allocating charitable funds collected through the Industry was roundly condemned at last week's Sussex branch meeting.

A plea for a wider adoption through the branches of the 1d. a week staff collection scheme, originated by the Sussex branch, was made. Counc. Randolph E. Richards presided

COUN. RICHARDS, who is also the senior delegate of the Sussex Branch to the C.E.A. General Council, said that the position of the C.T.B.F. was now getting a matter which needed the full attention of the members.

Unfortunately, there had been lost to the fund that "marvellous source of income," the midnight matinée, and it was a regrettable fact that, although the Industry does such a huge amount of work for charity, the claims of the Trade's own benevolent fund has been almost entirely ignored by local authorities when handling money received from Sunday opening of kinemas.

Invariably, said Mr. Richards, this was due to the fact that sitting on the committees of local authorities were people interested in various other charities, and the result was that, up to the present, the C.T.B.F. had not received justice. "It is a totally unfair position," he declared, because our charity is entitled to assistance just as much as any other, and especialiy from money that is collected through the Trade.

The CHAIRMAN spoke of the splendid work that the Fund does on behalf of members of the Industry, and referred to the special importance of Gilebelands in caring, as far as circumstances will allow, for members of staffs in need of rest and recuperation through the blitz.

DAN BENJAMIN reminded the meeting that in 1932 a penny-a-week box collection scheme for staffs of kinemas was evolved by the Sussex branch and submitted to the council of the C.T.B.F., who asked that the scheme should be tried out for six months and promised that, if it proved a success, it would be instituted in every branch throughout the country.

Speaking from personal knowledge as the originator of the penny-a-week scheme, Dan Benjamin declared that it was "the easiest thing in the world to handle," because of its simplicity, and depended for its success on the enthusiasm of one man—the manager of the kinema.

As for the staffs, it had been found that they were only too willing; "in fact, it has been extremely difficult to limit my staff to 1d. a week—and I know that this is the case in other halls where the scheme is in operation."

Mrs. LANGDON supported Mr. Benjamin's view, and agreed that the members of the staffs were only too willing to contribute.

A. J. SADLER (vice-chairman) supported the plea for action on the part of the C.T.B.F. executive, and suggested that staff talks should be arranged. He felt that there would be a much greater response if the whole objects and advantages of the scheme were explained to all staffs, so that by a collective effort through all the branches they could make the fund as self-supporting as possible.

REGINALD BRIGGS mentioned that there had been Sussex pensioners of the Fund, and the CHAIRMAN observed: "The general public and the local authorities seem to think that this Trade could not have any poor people. Unfortunately it has a lot of people in that unhappy position."

The meeting agreed that the branch secretary should invite R. C. Bromhead to visit Sussex to address a mass meeting of kinema staffs to be held at Brighton, and that further consideration then be given to securing the adoption of the 1d. a week scheme throughout the country.

An Honour for "R.E."

The members extended their cordial congratulations to Councillor Richards on his appointment to act in an honorary advisory capacity to the South Eastern Command Cinema and Entertainment Officer in connection with the Army's plan for the showing of recreational films to the troops.

C.E.A. Film Reports

On the subject of C.E.A. reports, REGINALD BRIGGS said he thought it a pity that important matters dealt with by the General Council should be set out on the back of the film reports. Many of these reports had to be filed separately, and he hoped that it would be possible in future to issue them separately from the film reports.

The CHAIRMAN said that it was done for the sake of economy, but he agreed with Mr. Briggs that it was difficult at times to make easy reference to the various matters under consideration, and quite impossible for exhibitors to file them separately—as many of them desired to do.

On the proposition of REGINALD BRIGGS, seconded by MRS. LANGDON, it was unanimously agreed to forward a recommendation to General Council that these reports in future be issued separately.

Daniels Laid Up

With deep regret the members learned that the popular branch secretary (Arthur Daniels) was unable to be present at the meeting, as his doctor had ordered him a short rest.

The CHAIRMAN said that Mr. Daniels had, owing to enemy action, been through a severe strain in the past few months, and on behalf of all the members asked his deputy (Miss Hatch) to convey their best wishes for a speedy recovery to normal health.

Frances Dee in CITADEL OF CRIME (Br. Lion), reviewed in this issue

"Do Your Bit" Week

KINEMAS AID THE PORTSMOUTH DRIVE

A VERY big drive was recently organised by the Lord Mayor of Portsmouth in connection with Portsmouth's own National Savings Week, and to give added zest to this, co-operation was sought of Patrick Reed, the Odeon, Portsmouth, manager, who made an unlimited effort to assist.

The National Savings Committee offered three handsome prizes consisting of 20 National Savings Certificates as first prize, ten as second prize and five as third prize for the person who could suggest a snappy but dignified title to speed this effort on its way, together with two supporting slogans. Mr. Morrison's now-famous "Go To It" being a typical example quoted.

Large advertisements were taken in the Portsmouth *Evening News* advertising this competition by the Savings Committee, and the entries were received in such great quantities that the committee, under the chairmanship of Admiral L. A. B. Donaldson, had the utmost difficulty in selecting what they considered to be in their opinion the best. "Do Your Bit Week" was eventually chosen as the most appropriate title, and "Don't Spend It, Lend It To End It," and "Your Mite Will Make Us Mightier" as the two supporting slogans.

The climax to this effort came to a head when Mr. Reed arranged to make the presentation to the prizewinners with the Lord Mayor, Admiral Donaldson, and other civic dignitaries on the stage at the Odeon, this taking place on Monday night, June 9.

The presentation was well advertised by special posters and art cards in and around the theatre, with the result that at 6 p.m., when the presentation was due to take place, the entire theatre was full to capacity.

A FINE EFFORT AT HAMPSTEAD

Manager Wyndham Lewis of the Swiss Cottage Odeon, besides having a cheque for £100,000 handed over on the stage by the Prudential to the local War Weapons Fund, took no less than £3,314 at the selling centre set up in the foyer. This effort was helped by a special demonstration by the Home Guard and by the posters displayed around the district, all of them designed by Wyndham Lewis himself. Mr. Lewis acted as publicity officer to the local appeals committee and spoke at a large number of meetings all over the Borough.

He told KINE., too, of an interesting incident which took place recently during the screening of a Paramount newsreel dealing with outposts of Empire. A woman patron who had received no news of her husband with the N.Z. Forces recognised him among the troops shown marching into Singapore. Mr. Lewis at once got in touch with the newsreel editor with the result that, besides being given a private screening, the wife was presented with a mounted 10 x 8 inch enlargement from one of the frames.

A FINE BEGGAR

Leslie Colling Mudge, of the Burnt Oak Odeon, has just made his 43rd appeal since the war began. It was on behalf of the local Home Guard, in whose aid he ran a fortnight's recruiting drive and managed to secure 175 recruits. This result was achieved by having a forceful speaker (including the colonel of the company) on his stage every night for the fortnight and showing a special film.

G.-B. MANAGER PASSES

The funeral of Arthur Herbert Brades, manager of the Gaumont, North Finchley, since it was opened in 1937, who died in Finchley Memorial Hospital, took place on Saturday in last week at St. Pancras Cemetery, E. Finchley.

He had been seriously ill in hospital for two months. Death was due to septicæmia.

"Uncle Arthur"—as he was known to many Finchley children—was only 42. He had been with Gaumont-British for 20 years, starting as a relief manager, and was on circuit with W. H. Hill (divisional superintendent) before becoming manager of the North Finchley Gaumont.

Mr. Brades was no mean musician and often played the Gaumont's Compton organ privately. He also had an organ at his home. He leaves a widow, a daughter aged 20, who was married 18 months ago, and a son aged 10.

MATINEE PERFORMANCES FOR WAR WORKERS

Leeds Police Request

SUBURBAN HOUSES DISCUSSED

AN official communication from the Ministry of Health, and submitted for their attention by the Chief Constable of Leeds with the aim of introducing matinee performances for war workers, was regarded by the Leeds branch at the June meeting as one of extreme value

It was felt that this should be turned to account by the Association in approaching the Ministry of Labour on the question of staff problems. It was regarded as definitely establishing the importance of the kinema and therefore enhancing their claims for preferential treatment.

A resolution was carried that the circular be sent to Mr. Fuller with a view to it being used by the Negotiating Committee in furthering their case.

E. M. RUSH (secretary) stated that he had written to the transport manager, drawing attention to extensions in Newcastle and other towns to 11 p.m., and indicating that members of the branch could not see why similar facilities should not be available in Leeds.

In reply, the general manager said he had been in touch with the Chief Constable and had been informed that the deputation knew the position *re* tram services. He also reiterated that the present position of personnel did not permit any adjustment.

CLAUDE WHINCUP thought that nothing would be gained in overstressing the position as the later time for closing might only go on for another four or five weeks.

Mr. MITCHELL was of the opinion that the later hours might prevail for a considerably longer time; any new deputation waiting on the Chief Constable should stick out for much later hours than 9.30 closing.

Mr. RUSH then interpolated the letter from the Chief Constable. The Chief informed them that the Ministry of Health circular had come before the Emergency Committee of the Leeds City Council, which had expressed a wish that everything possible should be done in Leeds, and intimated that if members of the C.E.A. would give consideration to matinées more frequently in the mornings and afternoons this would be appreciated.

As travelling was going to be discouraged it was essential that efforts be made to increase amenities for workers and their families during the period from June to September. This meant the encouragement of entertainments, including special performances in kinemas, sporting facilities, etc.

Consistency?

Mr. HOPKINS asked how the sentiments expressed could be reconciled with the direct embargo on Saturday matinées.

Mr. RUSH said that the embargo, of course, related to special films for children, but the fact remained that many exhibitors, particularly in the districts, had suffered by the curtailment of matinées.

Mr. WHINCUP said that there was certainly a point they could make use of in this appeal to them with regard to staffs. They were having the experience of staffs being diverted to other employment, and when he had made approaches to the Labour Exchange little importance seemed to be attached to his overtures.

Mr. MITCHELL moved a resolution that the circular be forwarded to Mr. Fuller; his object was that it should help to influence classification of the Industry as of national importance. Mr. HOPKINS seconded.

Mr. SHAVERIN remarked that the letter from the Chief Constable only referred to morning and afternoon shows.

Not Only Matinées

Mr. WHINCUP said that it could, however, be pointed out that the shifts of munition workers only permitted many of them to visit the kinemas in the evenings and therefore the closing hours came into consideration for the same reason put forward for matinées.

C. P. METCALFE agreed with the advisability of sending up this request to the Negotiation Committee and pointing out the call for matinées and their handicap of shortage of staff. He was of the opinion that people would come into kinemas in the early part of the day if they experienced wet weather during the holidays.

It was agreed that a special meeting of the committee should be called to go into this matter. The question of opening after 9.30 was also a matter that was referred to the committee after further debate.

Special Hours for Suburbs

Mr. WHINCUP recalled mention at the last meeting that suburban exhibitors be given facilities for later opening whatever happened with the central kinemas.

Mr. RUSH expressed the hope that the Chief Constable would allow them to keep open at least until after 10 o'clock after August 9. With 9.30 closing and commencing at 5.30 few people came in at the latter hour, but opening from 6 to 10 was a different proposition.

Mr. METCALFE said he thought that a sliding scale arrangement might be broached to the Chief Constable. He might continue the present closing hours until the end of August. Then half an hour could be taken off in September and another half-hour to apply to central houses, if thought necessary, at the beginning of October. The suburban houses should not at any time be called upon to close before 10.

Borderlines

In the discussion mention was made of the anomalies in certain districts where one kinema came under one authority and others not far away were under different jurisdiction. There were instances in the suburbs of Leeds of a hall having to close at 10.30 and another could keep open to 11.

Mr. GREENWOOD put forward 10.30 as a reasonable hour. His experience was that many people on Government work could not come in until 7.30 and receipts were definitely affected if they could not get to the pictures in time to see the whole performance through.

When a question was raised as to whether it was worth while opening after 9.30 during the autumn Mr. MITCHELL said views might be different if transport facilities were available until much later hours. Central houses were now out by 10.20, but if tram services were kept on until 11 there might be practical evidence of advantage in keeping open as late as possible.

Finally, it was agreed that the committee should work upon Mr. Metcalfe's basis with the 10 o'clock as the latest closing time, and that no line should be drawn between central and suburban houses.

Children's Matinées

Mr. GREENWOOD asked whether the Chief Constable could not be asked to reconsider the question of Saturday children's matinées. He could see no reason against this.

Mr. HOPKINS pointed out that some children were now occupying seats better required for grown-up workers. In any case, he did not think there was any justification for the ridiculous prices which were often charged at children's matinées.

A Hard Luck Case

An instance was reported of a chief operator being ill, probably for an indefinite period, and as his assistant was only a part-time youth he could not set down operating as his main occupation. The fact that a small kinema in an outlying district was concerned, limited the available resources with regard to training some other member of the staff. It was felt, however, that, despite the unfortunate circumstances, there was nothing that the association could do.

WORKERS' FILM CONVENTION

Summer School Programme

Owing to the success of the first Workers' Film School held last year, the Workers' Film Association, in collaboration with the A.C.T., has decided to hold another school this year.

"Democratic" bodies are being invited to participate in the scheme which will be held starting July 18 over the week-end at Holywell Manor, Oxford.

According to a statement issued by Joseph Reeves and Geo. H. Elvin, secretaries of the bodies convening the scheme, it is designed to serve two main purposes.

Firstly, to give technical assistance to those who are responsible for the organisation of film exhibitions, and secondly, to assist those interested in the production of 16-mm. films for exhibition to working-class audiences.

Education Committees of Co-operative Societies, local Labour Parties, Trade Union executives and other labour organisations are invited to appoint representatives to attend the school. The fee for the course, including full board residence, is 16s. per day, paid in advance. Reservations must be made by Friday, July 11, and should be addressed to Transport House, Smith Square, S.W.1.

The programme will be inaugurated by Arthur Greenwood, Minister without Portfolio, under the chairmanship of George Ridley, M.P., Chairman of the Association.

Lectures

Titles of lectures and speakers are as follows:

Saturday.—"Organising a Film Unit," J. Davey (Southampton Co-op. Society); "Producing a Serial Film," Ralph Bond, director of Strand Films; "Films which have influenced public opinion," Walter Greenwood, author of "Love on the Dole"; Film Production for the C.W.S., George Wynn, C.W.S. Film Unit.

Sunday.—"Overhauling a 16-mm Sound Projector," N. W. Woolerson, G.-B. Equipments, Ltd.; "How to Use a 16-mm. camera," Kodak, Ltd.; "Preparing a Script," Sydney Box, Verity Films, Ltd.; "What Trade Union Does for the Film Technician," George Elvin, A.C.T.; "Shooting a 16-mm. film," Frank North Cameraman G.-B. Productions; "Programme Building," Ald. J. Reeves, Secretary-manager, Workers' Film Association; "Films for Natives," W. Sellars, Film Adviser to the Colonial Office.

Warwickshire C.C. Licensing Committee reports that for the year the sum of £1,725 was available for charity as a result of the Sunday opening of 30 kinemas within the area.

Lowestoft watch Committee has to allocate 10 per cent of the Sunday opening contribution to the C.T.B.F.

LOCATION WORK ON STEEL EPIC

"Hard Steel"

WALKER DIRECTING

AFTER several months' preparation, work has started on the location scenes for the Boot-Rank production of "Steel Saraband," retitled "Hard Steel." Cameraman Claude Friese-Green has already shot many background plates in one of the big foundries where large-scale war production has given opportunity for exceptional atmosphere to be captured for the screen.

Norman Walker tells me he starts direction of the interiors of "Hard Steel" at Denham in about three weeks' time.

Story is based on Roger Datella's "Steel Saraband," has been adapted by Lydia Hayward; Sydney Gausden is art director. It is a G.H.W. Production sponsored by J. Arthur Rank, and G.F.D. will distribute.

Casting is practically completed, Wilfrid Lawson and Betty Stockfeld are the leads, and strong character support will be supplied by George Carney, John Stuart, James Harcourt, Harry Riley (the well-known painter), and Roberta Read.

"MEET THE TIGER"

Tracking Shot of Gangster Battle

A beautiful Cornish flower garden in which was set a fine composite dwelling occupied stage 5 at Denham last week for the RKO-Radio production "Meet the Tiger," which Paul Steyn is directing.

This latest "Saint" subject stars Hugh Sinclair and Jean Gillie with Louise Hampden, Denis Arundell and Clifford Evans.

A sequence depicting a fight between Hugh Sinclair (as the "Saint") and gangsters was shot among the shrubs in the garden, the exciting chase giving scope to Steyn for an elaborate tracking shot. The arrangement of this shot was cleverly designed in collaboration with art director Paul Sherrif, who built the camera track into the set in the form of crazy-paved paths. This allowed greater freedom of movement than would have been possible by the more usual way of laying a surface track.

The technical crew, which included Phil Bradon, production manager, Bob Krasker, cameraman, and John Cook, sound, carried out an excellent piece of motion-picture technique.

Hugh Sinclair and Ben Williams in a scene for RKO-Radio's MEET THE TIGER, which Paul Steyn is directing at Denham

PROGRESS OF NEW WELWYN THRILLER

"Tower of Terror"

"The Tower of Terror," latest Associated British thriller for Pathé release, which is now in its fifth week of production at the Welwyn Studios, is stated to be the most costly subject ever to come from that studio. The story is exceptionally timely, and is acted by an attractive cast headed by Wilfrid Lawson, Movita and Michael Rennie.

As the story concerns the suspenseful events that occur at a German-controlled lighthouse situated on a rocky island miles out to sea, all the members of the production unit spent two weeks on location at Flatholme Island, and at Porthcawl, to secure atmosphere shots and exteriors. The final week of shooting will also necessitate them going to the Cornish coast for further exteriors.

The interiors also show this same strict regard for authentic detail, for in the studio they have built on all available floor space sets representing the living quarters and light-room of the Flatholme lighthouse. Engineers were sent down from a Manchester firm to construct an actual revolving light and mechanism as used in most of the lighthouses at the present day. Again, in the sequences which show the street of a German port, together with its harbour offices, municipal buildings and sailors' tavern—they built these sets on the extensive tract of waste land adjacent to the studios, and German refugee artists collaborated on detail.

The Ministry of Information are co-operating, for the story concerns the activities of British agents in Germany. American film distributors suggested the theme and already the picture has been sold for distribution throughout the U.S.

ISLINGTON ALL "LIT UP"

Reopened with "Hi! Gang"

The reopening of Islington studios with the Gainsborough production of "Hi, Gang!" starring Bebe Daniels, Ben Lyon and Vic Oliver, gives G.B.-Gainsborough the lead in British production with two plants operating. Since the outbreak of war the Shepherd's Bush studio has turned out 16 films and active preparations are now in hand for the G.B.-20th Century picture, "The Young Mr. Pitt," due to take the floor during July.

Marcel Varnel, ever a quick worker, had the first shot of "Hi, Gang!" in the can by 9 a.m. Monday morning. The opening scenes of the film, to be filmed this week, take place in the New York apartment of Bebe Daniels and Ben Lyon, who are commentators in rival broadcasting stations, and a large composite set has been built, covering a lounge, bedroom, bathroom and cocktail bar.

The remainder of the cast includes Moore Marriott, Graham Moffatt (already announced), Jay Wilbur and his Band, Sam Browne, the Greene Sisters, Percy Parsons, Jacques Browne, Ben Williams, Diana Beaumont, Eric Clavering, Mavis Villiers, Vernon John, Georgina McKinnon and Charles Murray.

The film is a Gainsborough production for G.F.D. release. Maurice Ostrer is in charge of production and Edward Black is producer.

"The Seventh Survivor"

SECOND WEEK'S WORK AT TEDDINGTON

British National is well advanced with its latest production of Michael Barringer's story, "The Seventh Survivor." Leslie Hiscott, directing, has been putting up some records, having shot enough material to put "six-and-a-half minutes" in the can on the first day of production.

The film, which is being produced by Mrs. Hiscott, has now entered its second week and has a cast which includes Austin Trevor, Ronald Shiner, Wally Patch and John Stuart.

A further "Old Mother Riley" picture is being prepared by British National, which Thomas Bentley will direct and which will go on the floor immediately. John Baxter has finished "The Common Touch." Baxter has been shooting big set scenes for the latter at Elstree this last few days.

TWO CITIES RESTART PRODUCTION

Havelock Allen Producing

"STORY UNPUBLISHED"

THE return to active production is announced of Two Cities Films, Ltd., the organisation which Major Arthur Sassoon controls and which produced the successful "Freedom Radio" picture with Clive Brook starring.

The film, which will be produced by Anthony Havelock Allen with Theo Lageard as associate producer, is based on an original story by Allen Mackinnon and Havelock Allen, with the title of "Story Unpublished." The script is by A. de Grunwald.

Stars are Valerie Hobson and Richard Green, and Harold French will direct. The story is set in the period immediately prior to the "Battle of Britain," namely, August-September, 1940, and is an account of how enemy agents are foiled by a newspaper air correspondent and a sob sister (girl reporter).

Columbia Pictures will distribute.

SOSKIN'S SEARCH FOR LOCATIONS

Authentic Backgrounds for Fleet Street Film

Still journeying to all sorts of odd spots is Paul Soskin, chasing the many and varied locations demanded by the tremendous and unprecedented canvas against which his new film dealing with Fleet Street in war time, will be painted in the dramatic colours of an epic production.

Although he will not satisfy our curiosity we think that the Norwegian backgrounds for which Paul Soskin, with Tony Asquith and Terence Rattigan were searching in North Wales, might have a distinct bearing on a sequence dealing with the *Altmark* incident. Anyhow, Soskin is to be admired for the painstaking attention to the details which he lavishes on his productions, and for the more than usual caution with which he prepares his scripts before shooting.

SHEEPDOG STARS Butcher's at Burgh Island

Two units have been shooting exteriors for a couple of months in the loveliest part of Devon—the coastal country between Plymouth and Dartmouth. Oswald Mitchell is acting as producer. Burgh Island Hotel has been transformed into a film studio with equipment transferred from the Nettlefold Walton unit.

Three famous sheepdogs are starred in the latest Butcher picture which is being made at Burgh Island, Devon. Based on a story in which Alfred Hall, jnr., a farmer and secretary of the Cumberland Canine Association, and Gervais Barger, specialist in animal photography, collaborated, the story ingeniously retains the sheepdogs' unrivalled sagacity in situations of human emotion.

David Farrar is leading man, and the romantic interest of the film deals with the relations of Helen Perry, a discovery from stage repertory, with Farrar and Philip Friend, the juvenile lead. There is pathos in her choice, and there are capital parts for Dennis Wyndham, Len Sharp and Jack Vyvyan.

"A NATION IN EXILE"

The story of the new Polish film, "A Nation in Exile," presented by Concanen Films with the full co-operation of the Polish Government, is told by Leslie Howard. The announcer's voice heard in the film is that of Alvar Lidell, the famous B.B.C. announcer, and the English dialogue has been written by Val Gielgud.

The production has been directed by Eugene Cekalski and produced by Derrick de Marney.

British Aviation

That industrious pair, George King and John Stafford, who have so successfully launched the epic of the Spitfire creator, "The First of the Few," which Leslie Howard will both star in and direct, have found new premises to house British Aviation Pictures. This organisation has already assumed the status of a major unit without having shot a foot of film, an unparalleled achievement.

Script conferences are also taking place on "Eagles Up" and "The Anzacs," two subjects to be produced on an epic scale.

Continued from page 24

pH and Film Production

which can be maintained if necessary at a given degree of alkalinity by means of a buffer.

Measurement Instruments

Our next point is to see how pH, or hydrogen ion concentration, is measured and controlled. The modern method of measuring pH is by means of a suitable electrode which is immersed in a sample of the bath or solution. An electric potential is developed between the solution and the electrode which bears a definite relation to the pH. The hydrogen electrode is connected to one terminal of the measuring instrument; the other terminal of the meter is put into contact with the solution by means of a second electrode of suitable character. The latter usually consists of mercury in contact with a solution of potassium chloride and calomel (mercurous chloride).

More recently the introduction of the "glass electrode" has so simplified routine pH measurements that we shall confine our attention to it in the present article. When a thin glass membrane separates two solutions a potential depending on their pH difference is set up across the membrane, and under suitable conditions a direct reading instrument can be employed using a meter calibrated in actual pH values, actuated by the potential set up in a test beaker between the glass electrode and the calomel electrode, after suitable thermionic amplification.

A sealed glass electrode is seen in Fig. 1. It consists of a sealed glass bulb, the thickness of the bulb glass (or if necessary only a small area of it) being of such thickness that its electrical resistance is of the order of 9-10 megohms. A silver wire dips into a solution of silver chloride within the bulb and terminates in the upper spade terminal.

A diagram of a single calomel electrode is shown in Fig. 2. This consists of a pencil-shaped half-cell immersed in an outer tube containing a saturated solution of potassium chloride, a constriction in the base retaining the undissolved crystals in position. Liquid connection with the solution in the test beaker is obtained through an orifice in the base. If the two electrodes are immersed in the solution to be tested, the temperature of which is important, and the terminals connected with the meter (which has been set for the temperature of the solution), the reading will be linear up to a pH of 10.

The Cambridge Instrument

The Cambridge portable pH meter represents a type of the most recent and efficient equipment. Entirely self-contained, it can be taken to wherever a measurement is to be made, and carries a specially designed glass electrode system mounted on a movable clip with a beaker to hold the solution under test. With this apparatus a range of 0 to 14 pH units is covered, one division of the dial being equivalent to 0.02 pH. A laboratory meter functioning in practically the same way, but requiring a 12-volt storage battery in place of the enclosed dry cells, is seen in Fig. 3, and the electrodes in use during an actual measurement in Fig. 4.

In many cases it is desirable to keep a continuous check on the pH, and for this purpose a continuous flow electrode system is used, in which liquid from the processing bath is passed through a glass chamber housing the two electrodes. The galvanometer in this case not only shows the reading on a luminous scale but makes an ink trace on a chart which can be made to record the pH over periods of 24 hours or 30 days.

In making pH measurements with the glass electrode (which has an asymetry potential), the system must be standardised daily before use with a buffer solution of known value. This, however, is a matter of a few minutes only, and can be done 15 minutes after the battery has been connected and checked up for drift. The electrode vessel is then rinsed and filled with the solution to be tested, the key depressed and the two potentiometer dials adjusted until the galvanometer indicates zero. The pH value is then the sum of the readings of the two dials. Grateful acknowledgment is made to the Cambridge Instrument Company for their assistance in the preparation of this article.

Fig. 3

Fig. 4

Vinten

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The Observation Window

Projectionist as Key-Man

URGENT NEED FOR TRAINING

Plastics in Kinematography

WITH the advent of talkies the projectionist moved out of the obscurity in which he had dwelt during the silent years and came to be recognised as a person of importance in the kinema. Before, he was only in the public eye when he failed to correct a divided picture on the screen, and cries of "rack" awakened him from his somnolence.

THE talkies advanced him much and justified his assuming the better-sounding "projectionist" instead of the older term "operator" (not that the actual term meant anything more). Now that the needs of the nation call for practically every able-bodied man, he steps higher still as one whose experience and skill are essential to the carrying on of the nation's supreme recreation.

TO read the C.E.A. reports one would imagine that certain emissaries of kinema circuits, disguised as cans of film, secure entry into projection rooms at dead of night to seduce or poach (choose your own verb) loyal projectionists from their allegiance and secure the continuance of circuit kinemas while this and that independent languishes or fumes in helplessness.

WHAT is happening, of course, is what always happens with any commodity (if projectionists do not mind being looked upon as a commodity) when the demand overtakes the supply. A scarcity value is created and the question to settle down to is what will a purchaser pay rather than go without the needed article. So shipyard and munition works as well as rival kinemas are offering more lucrative employment, and the projectionist makes the best bargain, and leaves or moves as circumstances warrant.

ALL this, however, does not do away with the fact that there has been little or no preparation for the present state of emergency in the labour market. A scheme of training 12 months ago would have eased the situation now, and those who could have provided a pool of partial experience and skill from which to draw are now, with the power which arises from a deeper purse, bidding like buyers at an auction for men who may be spared from the Government's de-reservation axe.

CHATTING with T. Thorne Baker the other day on the use of plastics in kinematography, he told me that one of the most remarkable of the newer types of plastic materials has already found three applications to photography. This is the methacrylate class, of which iso-butyl methacrylate has proved of considerable interest for cementing both lenses and light filters. It is a snow-white powder which dissolves readily in toluene, and in the form of a 70 per cent. solution gives a water-white cement which is an excellent substitute for Canada balsam, and dries in a few hours only.

THE latest application of the methacrylates is to kine film. A layer of one of these plastics is applied to film base before coating it with emulsion, being sandwiched between the two, and it suffices to keep the film sufficiently waterproof to maintain strictly accurate spacing of the sprocket holes.

ALTHOUGH these methacrylates are very resilient as dry films, they can be rendered more pliable by the use of one of the well-known plasticisers, such as dibutyl phthalate. Use is being claimed for this application by the Du Point Film Manufacturing Corporation, who have done some unique work during the last year or two with lenses pressed out of somewhat similar plastic material. The parent organisation has produced a glass-clear material out of which mass-produced cheap lenses can be moulded, with a high order of precision, at a trifling cost once the perfect moulds have been made. It will be remembered that an exhibition of plastic lenses was given in this country just over two years ago.

J. BENSON.

PETER KENYON ON S.E. CONSOLE

Peter Kenyon, who, following his long stay at the Odeon, Bolton, has been at the Majestic, High Wycombe, commenced a resident solo organist period at the Astoria, Old Kent Road London S.E. on Monday, June 23. Here he should be well able to entertain the "boys of the village" who are always ready for a really good community effort and are yet appreciative of well played contrasting melodic numbers if presented with showmanship.

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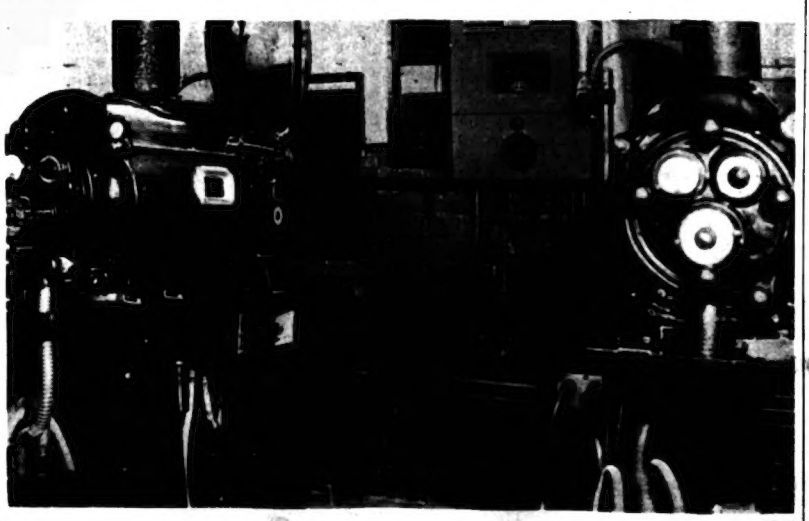

The projection room of the Re... ...recently changed over to RCA High

THE ELUSIVENESS OF SCREEN STEREOSCOPY

Is the Foveal Circle Scan a Clue?

SPEAKING to the Association of Engineers in Burma on "Stereoscopic Kinematography," L. H. Huitt, B.Sc., London, made reference to various methods by which it had been sought to achieve stereoscopic effects upon the screen, and to the method which he himself favoured most—the "Foveal Circle Scan"

The present picture thrown on to the screen in a modern kinema was, he said, a truly wonderful production, giving sound, movement and colour. The whole thing appeared almost natural, and was certainly very satisfying. Why, then, go to the trouble of adding the stereoscopic effect? it might be asked. Why not leave well alone? The public were satisfied, the kinema Trade was apparently satisfied and everyone appeared happy. The answer was simply that the picture wasn't perfect and that there was always someone around hankering to add that extra bit, who would not be satisfied until they had done their utmost to overcome all the difficulties involved in this final effort towards reality.

Actually the present screen picture seemed much more satisfactory than it really was, and this state of affairs was due to the fact that human beings had been trained ever since they opened their very first book to interpret and understand a "flat" picture. The art of interpreting "flat" pictures had become so well ingrained in their system that they did not now realise the conventions involved in the process. But, after all, a "flat" picture or a photograph was only a convention, and as such, something which had to be interpreted by certain conventional laws. They did this, however, automatically, as they had been doing it a hundred times a day throughout their life. But the interpretation of these pictures was in them, and not in the picture, it was due to something they had learned to apply and was in the nature of a knack.

Dogs Aren't Deceived

Mr. Huitt asked members to try putting a photograph of a cat in front of a dog and see what happened. The dog merely sniffed the paper and was conscious of some queer markings on its surface. The idea that a cat was meant by these markings was beyond him completely. He knew a cat when he saw one, and could not be fooled by a piece of paper. He might take a bit more interest in a moving picture of a cat, but it would only be the motion that intrigued him. If, however, one could fit a dog up with a pair of stereoscopic spectacles and then project a stereoscopic picture of a moving cat—he would take a bound at the screen and pass clean through. One would have reproduced for him reality as far as eyes were concerned, and he would react accordingly.

Convention or Fidelity?

The satisfaction people got from the present-day kinema was, therefore, largely determined by our previous training in the interpretation of "flat" pictures, what the picture lacked we supplied through the conventions we had learned to apply. We were essentially "flat"-picture-minded and were frequently content to stay in this rut. Those who had been bitten by the stereoscopic bug, however, got irritated at the limitations of the "flat" picture and felt a sort of missionary zeal to convert the rest of the world to the truth of stereoscopic perception. Why play about with conventions when truth, with all its excitement and beauty, awaited to be called in?

"Foveal Circle Scan"

This brought the author to "Foveal Circle Scan." He did not wish to add much to what he had already written in a paper (which was noticed in the KINE.) as the scheme was too involved for short explanation, but he did want to stress the fact that the method overcame practically all the real stumbling blocks inherent in the three processes described. The only special thing required was the camera. The film was normal and required no alteration at all. Any existing type of film could be used and any existing colour process—though single film processes, such as Dufaycolor, were the easiest to adapt. Once the film had been taken, it could be shown in any kinema throughout the world without any alteration to the existing projector apparatus. As far as the operator was concerned, it was just another film to put through his machine in the same way as any other film.

No spectacles were required as with all the other methods, and this relieved the kinema owner of a tremendous burden and raised the method into the "practical" category right away. Everything was done in the camera, and once the camera had done its stuff, nothing remained but to show the film in the ordinary way.

Not only had the system these practical advantages over the other method based on the stereoscope, it imitated the change of focus which occurred when the eyes shifted from a near object to something further off. No other scheme could capture this "differential focussing" factor which was so noticeable in ordinary binocular vision.

What the Theory Is

Commenting upon Mr. Huitt's paper in the February IDEAL KINEMA, R. H. Cricks wrote: "L. H. Huitt, B.Sc., gave a comprehensive account of the position of stereoscopic kinematography, and of the difficulties surrounding it, and concluded by referring to a principle which, as far as I am aware, is quite novel.

"The principle he calls 'foveal circle scanning.' It has the virtue of being an essentially kinematographic process, and not merely an adaptation of known principles of still-picture stereoscopy. The method of binocular vision is, in fact, rejected as being both unnecessary and impossible of accomplishment to a large audience, unless analysers are used.

"The fovea is the centre of the retina—the part with which we 'look' at an object, as distinct from merely 'seeing.' In his account Mr. Huitt points out that when we look at an object we see a part of it sharply and clearly—the part of the image of which falls upon the fovea—and the rest less clearly. This central point of fixation is continually moving as the eye scans the object.

"The proposal is then that a single film should be exposed through twin optical systems, producing a double image except in the 'foveal area'—the centre of interest of the picture. Furthermore, this central area is slightly brighter than the rest of the picture, and continually moves over the picture in imitation of the natural manner of ... scene with the eye.

...al circle thus possesses the following properties: It enshrines the point of ...est in the scene; it encircles the ...timum definition; it contains the ... the image enclosed therein ... and hence more attractive than ... images obtainable elsewhere; ...ea is the brightest part of the

Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

HOW many showmen in these days of H.E. damage use the solidity of their halls as an encouragement of increased patronage? Of course not every kinema is sufficiently robust to warrant such action, but where the building is of modern ferro-concrete construction it seems worth while. Anyway I notice that one North London exhibitor has been astute enough to fix on the front of his canopy a number of small labels pointing out that: "This building has a modern resilient steel frame," capped with the boost: "Steel can take it!" which should help to reassure the nervous ones among his patrons

"A Little Bit of Heaven"

TO publicise "A Little Bit of Heaven," Eric V. Wails manager of the Regent (Emrys Circuit), Bradford, arranged a neat and quite attractive lobby display. This comprised cut-outs depicting Gloria Jean against a background of blue sky and fleecy clouds. The message was worded: "We've captured 'A Little Bit of Heaven' and brought it here for you to see that delightful little girl Gloria Jean singing her way to your hearts in the year's most joyous entertainment."

Gramophone records of Gloria Jean were also played on the non-sync. during intervals.

Publicising an Advertising Short

SHORT subjects nowadays are not frequently made the subject of special exploitation, but I have not previously heard of an advertising short being publicised. This interesting exception comes from Fleet, Hants, where R. C. MacIver, who was playing "Meet the Ovaltineys," at the County, discovered that one of the principals was played by the four-year-old daughter of a local resident. After obtaining official and parental sanction for the kiddie to make a personal appearance on the stage, Mr. MacIver widely advertised the affair, both with posters and announcements from the stage at each performance. The firm concerned sent along a doll and a box of chocolates which were presented to the child who received a tremendous ovation from a packed audience.

Publicity and Public Service

BY an ingenious brainwave, Reynolds Roberts, manager of the Elite, Middlesbrough, has inaugurated a useful public service and at the same time assured publicity for his theatre.

Wholesale damage was—and still is—being caused to the town's water barrels (placed about the town for use in air-raids), and the authorities were racking their brains for a solution to put a stop to it, when Mr. Roberts came forward with the suggestion of "adopting" the water barrels.

Always on the look-out for publicity, Mr. Roberts asked for permission to "adopt" the public water barrel near his kinema, and said he would be responsible for its care and protection.

The A.R.P. Controller, in forwarding consent, expressed delight with the offer, and hopes that it will lead to more such offers.

Raschid Ali—"Thief of Bagdad"

THE screening of "The Thief of Bagdad" (U.A.) at the Odeon, Newton Abbot, coincided with the British occupation of Irak, an occurrence which G. M. S. Dennyss used widely in his publicity for the Korda production. The theatre page-boy, attired in Eastern costume, distributed 2,000 renter's heralds in the streets and market. Several window displays of stills were arranged, in addition to pictorial publicity around the theatre, special insert panels inside the foyers and teaser slides on the screen. Free Press was obtained for d.c. scene blocks, and ample use was made of pages from the KINE. on the bulletin board at the entrance; this latter method has been employed by Mr. Dennyss covering the period since the war began, with great success.

Prior to showing "Strike Up the Band" (M-G-M) and "Spring Parade" (G.F.D.), an orchestra playing at the leading restaurant in the town rendered tunes from the films with a brief introductory message that both would be shortly screened at the Odeon. Despite sunny weather, the response of the public was terrific, and a new record for a three-days' showing was created with the former film.

Good Will Night for the Troops

A NIGHT of music and song marked the presentation by E. P. Hills, on behalf of patrons of the Princess, Peterborough (Emery), of a number of gramophone records to the C.O. of a neighbouring battalion, over 60 men of which marched to the theatre.

A colourful interlude was provided by the Thorpes orchestra, who played against a huge Union Jack backcloth, and also accompanied the singing by the audience of "There'll Always be an England," during which the stage was bedecked with red, white and blue lighting. The success of Mr. Hills' effort was evident from the remarks of the C.O. who assured him that his battalion would undoubtedly make the Princess their entertainment headquarters during their stay in the neighbourhood.

Exploiting the Theatre

ANOTHER exhibitor who plans his publicity, not so much for the boosting of individual films which, after all, are only screened for three days, but also to talk of his theatre, is C. Hardy Morgan, of the Roxy (Emery), Birkenhead. Recently, for instance, Mr. Morgan manipulated an appeal for the local A.F.S. Benevolent Fund, which he opened with £2 10s. As the result of a special show he collected nearly £6, and at the same time earned the gratitude of officers, members and their relatives.

Mr. Morgan specialises on musical presentations and has staged a local accordion band complete with drum, guitars and two girl crooners. So successful was their performance, that he re-engaged the Unit to provide a prologue for "Strike Up the Band" (M-G-M), himself acting as compère, with a well-known star drummer giving a most creditable representation of Mickey Rooney. For "The Man Who Talked Too Much," he enlisted the aid of the M. of I. and posted "Careless Talk" posters on the front and elsewhere. He also made use of his close association with the Y.M.C.A. and the Services Club, arising from the many past services given by him in aid of these institutions.

Mutually Advantageous

WHEN O.S. A. E. P. Briggs, of Derby, one of the fortunate four who survived the disaster which overtook H.M.S. *Hood*, arrived in his home town on leave, the event was quickly capitalised by Mrs. J. Lyons, manageress of the Picture House, Babinton Lane, who arranged a personal appearance.

The presence of the sailor at what is now Derby's parent kinema, was mutually advantageous, for the firm, through Mrs. Lyons, and the Mayor, who also attended, presented him with a watch suitably inscribed to commemorate the occasion. A packed house vociferously applauded the splendid gesture of Mrs. Lyons, as a result of which the boy has been placed on the personal mailing list of the chief citizen.

One of the main features of the exploitation devised by A. J. Sadler of the British Lion reissue of THE GHOST GOES WEST was a complete shop window devoted to the merits of the picture, which was being shown at the Astoria, Brighton

Checking It Up

I WONDER how many managers attempt a survey of the economics of exploitation? One who tackles his task scientifically is Wally Baker, of the Empress, Stockport. In all his publicity efforts, Wally Baker always makes a point of checking up the reactions on the public whether they have proved value for money, and whether their cost has been wisely or unwisely incurred. In connection with the present display he is satisfied, from personal observations, that the interest aroused in and around the area of his theatre has fully justified the expense.

One of his most successful efforts has attracted queues of sightseers, who have included civilians and representatives of all the fighting services. Although it bore no special relation to a film, the picture which was showing all that week at the Empress, "First Love" (G.F.D.), received the full benefit of the stunt which occupied a shop window adjoining the theatre.

It comprised a display carried out by two youthful publicity artists, who style themselves Edward Lawrence, which is a combination of their Christian names (Edward is 17½ and Lawrence 18½ years of age), who against a vivid background suggestive of Great Britain's national defences, displayed a large-scale war map and a pictorial survey of the ships of the British Navy. Two further cut-outs show two youngsters carrying monkeys-up-the-stick, one being a caricature of Mussolini and the other a caricature of Hitler, with the apt caption, "You Can't Monkey with Me!" The most striking and prominent figure of the display, however, is a head-and-shoulder cut-out of the Prime Minister. Incorporated in this cut-out are

Continued in column 4

"THE GHOST GOES WEST"

Draws Big Crowds at Brighton

"The Ghost Goes West," the comedy hit which British Lion is reissuing, had a grand send-off this week at the Astoria, Brighton, and, judging by the box-office reaction reported at this theatre, this fine film is destined for as successful a run as on its record-making original release.

The enterprising manager of the Astoria—A. J. Sadler—went all out on the picture, making his selling slogan—"The Best Comedy of Any Year."

The local Press gave every co-operation, with pictorial and editorial publicity. An empty double-fronted shop, adjacent to the kinema, was taken and large displays, stills and other publicity material featured, with a huge banner splashed right across the top of the building. Double crowns announcing the film and playdate, were posted all over the town.

Other shop-window displays were arranged with leading stores in Brighton. The result of this go-ahead publicity was one of the biggest opening days of the season, with the big audience giving ample demonstration that "The Ghost Goes West" is still one of the most entertaining comedies the screen has seen.

two frames for displaying stills. The base of the cut-out carries the double-meaning slogan, "We'll Show 'Em!" At the top of the window is a bold hand-written streamer with the caption, "How We're Doing!"

THE GUILD IN EXETER

In the announcement in last week's KINE. of the first meeting of the Exeter group of the Devon and Cornwall court of Projectionists' Guild, the date of the meeting was wrongly given as June 27. This should have read July 27.

K. C. Johnson represented the court at last Sunday's Guild meeting in London, and expressed his pleasure at being once again in London.

LIME STREET NOW NORMAL

Lime Street, Liverpool, is now wearing a normal aspect, as all four kinemas in the thoroughfare are now open again after closure early in May. First, the Forum opened, then the Palais de Luxe, and now the Scala and the Futurist.

FOR JULY 28 RELEASES

Compiled by A. W. Owen

"THE LETTER"
(Warner)

CERT. A. 8,353 ft. Reg. No. F.3835. Reviewed in KINE. February 27, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Bette Davis, Herbert Marshall, James Stephenson.
ATMOSPHERE.—Sex melodrama based on Somerset Maugham's scathing study of a liar, cheat, adulteress and murderess and told in Eastern settings.
ORGAN.—"Less Than the Dust," from "Indian Love Lyrics," Woodforde Finden (Chappell), with adaptation from the piano-solo copy only.
NON-SYNC.—As organ, recorded on H.M.V. B.8203 by Marek Weber's Orchestra, or on H.M.V. B.4319 by Peter Dawson (buss-baritone).

"MAISIE WAS A LADY"
(M-G-M)

CERT. A. 7,135 ft. Reg. No. F.4147. Reviewed in KINE. June 12, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Ann Sothern, Lew Ayres.
ATMOSPHERE.—The fourth of the popular "Maisie" series of comedies, in which the "have nots" have their fun at the expense of the "haves," but all get together in a spirited and kindly climax.
ORGAN.—"Mayfair Suite," Coates, No. 1 (Chappell), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Parlophone E.11280 by Harry Roy and his Orchestra.

"TEXAS RANGERS RIDE AGAIN"
(Paramount)

CERT. U. 6,151 ft. Reg. No. F.3656. Reviewed in KINE. December 12, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—John Howard, Ellen Drew, Akim Tamiroff.
ATMOSPHERE.—Western fast-moving melodrama of hectic fights, comedy, romance and thrilling final round-up of rustlers by [illegible].
ORGAN.—Overture (finale allegro movement only of "Undine," Lortzing (Chester), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Parlophone [illegible] (symphony orchestra).

"[illegible] MARRIED ADVENTURE"
(Columbia)

CERT. [illegible] ft. Reg. No. F.3891. Reviewed in KINE. March [illegible], 1941.
PUBLICITY.—One 12-sheet.
STARS.—Osa Johnson.
ATMOSPHERE.—Biographical jungle melodrama based on the wide and hectic adventures of Osa Johnson and her husband Martin; includes an aerial survey of the African jungle.
ORGAN.—"Three African Dances" Suite (No. 1), Montague Ring (Chappell), with adaptation from the piano-solo copy only.
NON-SYNC.—"Jungle Drums," Ketelbey (Bosworth), recorded on Columbia 9362 by concert orchestra.

"CAUGHT IN THE ACT"
(Pathé)

CERT. U. 5,397 ft. Reg. No. F.3655. Reviewed in KINE. May 1, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Henry Armetta, Iris Meredith.
ATMOSPHERE.—Domestic comedy-drama concerning the predicament of an honest builder's foreman suddenly embroiled in a phoney protection racket.
ORGAN.—"Petite Suite de Concert," Coleridge-Taylor (Hawkes), No. 1 only, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on Columbia 9340 by New Queen's Hall Symphony Orchestra.

"MARGIE"
(General F.D.)

CERT. U. 5,387 ft. Reg. No. F.3872. Reviewed in KINE. March 6, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Mischa Auer, Nan Grey, Tom Brown.
ATMOSPHERE.—Romantic comedy, extravaganza with music and popular song presentation, and a crazy but actionful plot.
ORGAN.—Novelty Medley, "Johnny Peddler," "First Lullaby," "Waltzing in the Clouds," "Wind No More," "Over the Hill" and "[illegible]s Foolish, but It's Fun," with adaptation from the vocal-piano copies.
NON-SYNC.—As organ, "Torch Parade" No. 4, recorded [illegible] F.7866, or [illegible] above organ numbers [illegible] Piccadilly Torch, on the State Kinema [illegible].

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KINEMATOGRAPH WEEKLY, Classified Advertisements

SITUATIONS VACANT

MANAGER, first-class proposition for the right man; 25 miles from London. Only one with exceptional experience need write.—Full particulars in confidence.—Harry Ward, Mount Royal, Marble Arch, W.1.

CINEMA Manager wanted; must possess initiative and be capable of standing on own feet; not first-run hall but good salary offered; permanent position, Coventry.—Full details, age, and salary required, first letter, P., Box 838, Kinematograph Weekly.

MANAGER wanted, small North London kinema.—State previous experience, salary required, and references.—Write, R., Box 840, Kinematograph Weekly.

MANAGER-OPERATOR wanted, over military age or exempt, for kinema; safe area; references essential; applicants will be treated in strictest confidence.—Write, U., Box 843, Kinematograph Weekly.

KINEMA Manager required for Midland new modern kinema.—Apply, giving full particulars in confidence, Danilo Cinemas, Danilo Cinema, Quinton, Birmingham.

WANTED, Chief Operator (single preferred) Western and Kalee Eleven equipment; easy hours and safe area.—O., Box 837, Kinematograph Weekly.

SITUATIONS VACANT (cont.)

CHIEF Operator required, one used to R.C.A. or B.T.-H.; safe area.—Apply, V., Box 844, Kinematograph Weekly.

CHIEF and Second Operator required immediately, S.W. London; top wages.—Write, 32, York Road, Battersea, or 'Phone Battersea 1810.

CHIEF Operator wanted at once; Western Electric and Kalee Eleven Equipment; very comfortable permanent position, easy hours and high wages; safe area.—Write or wire, Manager, Sabrina Cinema, Tewkesbury.

WANTED, first-class Chief Projectionist; splendid prospects for the right man; salary to commence, £4 10s.-£4 15s., according to qualifications; 25 miles from London.—Write immediately, full particulars, Harry Ward, Mount Royal, Marble Arch, W.1.

WANTED immediately, Second and Third Kine Operators; Western experience an advantage, but not essential; good wages; safe area; comfortable job.—Apply, Manager, Palace Cinema, Calne, Wilts.

WANTED, Second Operator or Man exempt from military service to train; woman with mechanical inclination would be considered; married or single; evenings and four matinees. — Write, Palace Warrington.

SITUATIONS VACANT (cont.)

FIRST and Second Projectionists wanted for Arcadia, Swindon.—Apply, Rowe, Vista Cinema, Westbury, Wilts.

WANTED, Chief Projectionist, Second and Third, for kinema in Hertfordshire (near Enfield).—Full particulars to A., Box 824, Kinematograph Weekly.

WANTED for small circuit, experienced Supervisor; no technical knowledge necessary.—Full particulars, etc., to Cinema Offices, 51, Victoria Street, Paignton.

SITUATIONS WANTED

MANAGER, disengaged, desires immediate engagement; extensive experience all branches; excellent references; moderate salary; exempt military service; London or suburbs preferred.—E., Box 828, Kinematograph Weekly.

MANAGER, over military age, now disengaged, desires position in or near London; many years' experience in the business and thoroughly reliable in all respects; remuneration by results welcomed.—Exhibitors willing to interview please write to M., Box 835, Kinematograph Weekly.

SITUATIONS WANTED (cont.)

MANAGER (38), exempt military service; experienced all duties; competent electrician-operator; moderate salary; go anywhere.—Berry, 1, Pulteney Buildings, Weymouth, Dorset.

MANAGEMENT, 25 years' experience, available.—Advertiser, now managing one of the largest "Supers" in the country, previously General Manager small circuit, open to offer having prospects; just over military age; thoroughly capable all branches, including technical; abstainer; good personality; not afraid of work; first-class references from well-known trade personalities; fidelity bond.—N., Box 836, Kinematograph Weekly.

MANAGER, experienced Variety, etc., requires position, holiday relief, July 7 to August 9; independent or circuit; first-class references. State salary offered to Rex Farrow, c/o G. R. Dilleigh, The Bungalow, Northill, Biggleswade, Bedfordshire.

MANAGER, 12 years present post, desires change; first-class references; used to large and small kinemas, thoroughly experienced booking and control of large staffs; over military age; South preferred.—S., Box 841, Kinematograph Weekly.

YOUNG Manager (26 years), exempt all services, desires position; experienced all branches; moderate salary; go anywhere; excellent references; good showman; can produce results.—T., Box 842, Kinematograph Weekly.

ADVERTISER with long experience of kinema control desires managerial position for duration.—Replies, Q., 839, Kinematograph Weekly.

THOROUGHLY competent Chief Operator-Electrical Engineer; over 20 years in charge of first-class theatres; leading sound systems, stage and organ shows; safe area preferred; town or country; excellent refs.—X., Box 845, Kinematograph Weekly.

EXPERIENCED Chief Operator seeks position, anywhere; W.E., B.T.H. rectifiers, Plenum; excellent references; salary £5.—Operator, 18, Ritches Road, Harringay, London.

PROJECTION Chief, age 41, skilled operator electrician, 12 years' experience as chief, seeks post in South-west England; circuit or private company; excellent personal references.—State wage offered, B., Box 825, Kinematograph Weekly.

ORGANIST, HIGHLY EXPERIENCED, EXEMPT, EXCEPTIONAL PERFORMER, SLIDE INTERLUDES, RHYTHM, VARIETY ACCOMPANIMENT, SEEKS ENGAGEMENT.—W., BOX 795, KINEMATOGRAPH WEEKLY.

SECRETARY-SHORTHAND-TYPIST seeks post; London only; film experience; salary £5s.; interview 1-2.—"F.," 30, Glebe Road, N.8.

THEATRE SEATS

WANTED, 500 to 600 second-hand Seats, 19-in. centres.—State price, submit sample if possible, Palladium, Princes Street, Stockport.

TIP-UP SEATS WITH ARMS 4s. 6d.; SPLENDID CONDITION. OTHER CLEARANCE BARGAINS. Lots of approximately 400, 204, 120, 84, all fully sprung, crimson plush, deep backs, and arms, 20-in. centres. Send for lists.—Gerrard Sales, Lawrie Park Hotel, Sydenham, London.

FOR SALE AND WANTED

FOR Sale, pair of heavy velvet Proscenium Curtains suitable for opening 24 ft. by 13 ft.; colour, red; lined.—Offers to Rex Cinema, Andover, Hants.

WANTED, Octacross Record No. 3720 3728, title "Bumble Bee's, Wedding." State price.—F. H Grace, The Picture House, Thornbury, Bristol.

E. G. TURNER
ALL-METAL SCREENS
BEST-LIGHT and SOUND
43-49, Higham St., Walthamstow, E.17
'Phone: LARKSWOOD 3681-2.

FORTHCOMING TRADE SHOWS

LONDON

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert
Thur., June 26	2.30 p.m.	Cambridge	Dangerous Moonlight	RKO-Radio	Anton Walbrook	—
.. .. 26	10.30 a.m.	Carlton	Moon Over Burmah	Paramount	Dorothy Lamour	—
.. .. 26	10.30 a.m.	Phœnix	Flying Wild	Pathe	East Side Kids	—
.. .. 26	2.30 p.m.	Phœnix	South of Panama	Pathe	Roger Pryor	—
Fri., .. 27	10.30 a.m.	Own Theatre	Charlie McCarthy, Detective	G.F.D.	Edgar Bergen	—
.. .. 27	2.30 p.m.	Own Theatre	Double Date	G.F.D	Edmund Lowe	—
Mon., .. 30	10.30 a.m.	Own Theatre	Bury Me Not on the Lone Prairie	G.F.D.	Johnny Mack Brown	—
.. .. 30	2.30 p.m.	Own Theatre	Boss of Bullion City	G.F.D.	Johnny Mack Brown	—
Tues., July 1	2.30 p.m.	Cambridge	Facing the Music	Butchers	Bunny Doyle	—
.. .. 1	10.30 a.m.	Private Theatre	Fighting Marshall	Paramount	Richard Dix	—
.. .. 1	10.30 a.m.	Phœnix	Sign of the Wolf	Pathe	Michael Whalen	—
.. .. 1	11 a.m.	Private Theatre	Six Shorts	RKO-Radio		—
Wed., .. 2	10.30 a.m.	Monsigneur, Piccadilly.	The Original Old Mother Riley	Sherwood	Lucan and McShane	U
.. .. 2	10.30 a.m.	Carlton	Reaching for the Sun	Paramount	Joel McCrae	—
.. .. 2	2.30 p.m.	Cambridge	Zeigfeld Girl	M-G-M		—
Thur., .. 3	10.30 a.m.	Carlton	Power Dive	Paramount	Richard Arlen	—
Fri., .. 4	10.30 a.m.	Carlton	One Night in Lisbon	Paramount	Fred MacMurray	—
Tues., .. 8	10.30 a.m.	Private Theatre	In Old Colorado	Paramount	William Boyd	—
Wed., .. 9	10.30 a.m.	Monseigneur, Piccadilly.	Sword of Honour (Re-Issue)	Sherwood		—

BIRMINGHAM

Fri., June 27	10.30 a.m.	Forum	South of Suez	Warner	George Brent	A
.. .. 27	10.45 a.m.	West End	Citadel of Crime	British Lion	John Wayne	—
.. .. 27	10.30 a.m.	Scala	Meet the Chump	G.F.D.	Hugh Herbert	U
Tues., July 1	10.45 a.m.	West End	Dangerous Moonlight	RKO-Radio	Anton Walbrook	—
Wed., .. 2	10.30 a.m.	Scala	The Strawberry Blonde	Warner	James Cagney	—
.. .. 2	10.30 a.m.	Forum	Adam Had Four Sons	Columbia	Warner Baxter	—
.. .. 2	10.45 a.m.	Paramount	Facing the Music	Butchers	Bunny Doyle	—

CARDIFF

Fri., June 27	10.45 a.m.	Olympia	Behind the News	British Lion	Lloyd Nolan	A
Tues., July 1	10.45 a.m.	Olympia	Atlantic Ferry	Warner	Michael Redgrave	U
.. .. 1	11 a.m.	Capitol	I Wanted Wings	Paramount	Ray Milland	—
.. .. 1	10.45 a.m.	Park Hall	Petticoat Politics	British Lion	Roscoe Karns	—
Wed., .. 2	11 a.m.	Olympia	Meet Boston Blackie	Columbia	Chester Morris	—
.. .. 2	11 a.m.	Capitol	South of Panama	Pathe	Roger Pryor	A
.. .. 2	10.45 a.m.	Empire	Dangerous Moonlight	RKO-Radio	Anton Walbrook	—

GLASGOW

Fri., June 27	10.45 a.m.	Regal	South of Suez	Warner	George Brent	A
.. .. 27	10.45 a.m.	Playhouse	Behind the News	British Lion	Lloyd Nolan	A
Tues., July 1	10.45 a.m.	Regal	Petticoat Politics	British Lion	Roscoe Karns	—
.. .. 1	10.45 a.m.	Playhouse	Invisible Ghost and Pathetone Parade of 1941	Pathe	Bela Lugosi	—
.. .. 1	10.45 a.m.	Picture House	Dangerous Moonlight	RKO-Radio	Ronald Frankau	—
Wed., .. 2	10.45 a.m.	Regal	The Case of the Black Parrot	Warner	Anton Walbrook	—
.. .. 2	10.15 a.m.	Picture House	I Wanted Wings	Paramount	William Lundigan	A
.. .. 2	10.45 a.m.	Cranston's	Citadel of Crime	British Lion	Ray Milland	—
.. .. 2	10.50 a.m.	Playhouse	Federal Fugitives	Pathe	John Wayne	—
Thur., .. 3	10.45 a.m.	Regal	Flying Wild	Pathe	Neil Hamilton	—
					East Side Kids	—

LEEDS

Fri., June 27	10.45 a.m.	Ritz	High Sierra	Warner	Humphrey Bogart	A
.. .. 27	10.45 a.m.	Odeon	Barnyard Follies	British Lion	Mary Lee	U
.. .. 27	10.45 a.m.	Tower	Gay City	Paramount	Phil Regan	—
Tues., July 1	10.45 a.m.	Ritz	South of Suez	Warner	George Brent	A
.. .. 1	10.45 a.m.	Tower	Petticoat Politics	British Lion	Roscoe Karns	—
Wed., .. 2	10.45 a.m.	Ritz	The Case of the Black Parrot	Warner	William Lundigan	A
.. .. 2	10.45 a.m.	Scala	Dangerous Moonlight	RKO-Radio	Anton Walbrook	—
Thur., .. 3	10.45 a.m.	Tower	Citadel of Crime	British Lion	John Wayne	—

LIVERPOOL

Tues., July 1	10.45 a.m.	Forum	High Sierra	Warner	Humphrey Bogart	A
.. .. 1	11 a.m.	Palais de Luxe	Invisible Ghost and Pathetone Parade of 1941	Pathe	Bela Lugosi	—
Wed., .. 2	10.45 a.m.	Forum	Petticoat Politics	British Lion	Ronald Frankau	—
.. .. 2	11 a.m.	Palais de Luxe	Federal Fugitives	Pathe	Roscoe Karns	—
.. .. 2	10.45 a.m.	Trocadero	Dangerous Moonlight	RKO-Radio	Neil Hamilton	—
Thur., .. 3	11 a.m.	Forum	The Case of the Black Parrot	Warner	Anton Walbrook	—
.. .. 3	10.45 a.m.	Paramount	Citadel of Crime	British Lion	William Lundigan	—
					John Wayne	A

MANCHESTER

Fri., June 27	10.45 a.m.&2.30p.m.	Private Theatre	South of Suez	Warner	George Brent	A
.. .. 27	10.30 a.m.	Theatre Royal	The Great Train Robbery	British Lion	Bob Steele	—
.. .. 27	10.45 a.m.	Oxford Street P.H.	Gay City	Paramount	Phil Regan	—
Tues., July 1	11a.m.&2.30p.m.	Private Theatre	The Case of the Black Parrot	Warner	William Lundigan	A
.. .. 1	10.45 a.m.	Gaumont	I Wanted Wings	Paramount	Ray Milland	—
.. .. 1	10.30 a.m.	Theatre Royal	Barnyard Follies	British Lion	Mary Lee	U
.. .. 1	10.45 a.m.	Oxford St. P.H.	Invisible Ghost	Pathe	Bela Lugosi	—
Wed., .. 2	11 a.m.	Theatre Royal	Behind the News	British Lion	Lloyd Nolan	A
.. .. 2	10.45 a.m.	Oxford St. P.H.	Federal Fugitives	Pathe	Neil Hamilton	—
Thur., .. 3	10.45 a.m.	Theatre Royal	Flying Wild	Pathe	East Side Kids	—

NEWCASTLE

Fri., June 27	10.45 a.m.	Haymarket	Citadel of Crime	British Lion	John Wayne	—
.. .. 27	10.30 a.m.	Essoldo	Gay City	Paramount	Phil Regan	—
Tues., July 1	10.45 a.m.	Haymarket	Atlantic Ferry	Warner	Michael Redgrave	U
.. .. 1	10.30 a.m.	Queen's	I Wanted Wings	Paramount	Ray Milland	—
.. .. 1	10.45 a.m.	Essoldo	Federal Fugitives	Pathe	Neil Hamilton	—
Wed., .. 2	10.45 a.m.	Essoldo	Footsteps in the Dark	Warner	Errol Flynn	A
.. .. 2	10.30 a.m.	Stoll P.H.	Invisible Ghost	Pathe	Bela Lugosi	—
.. .. 2	10.45 a.m.	Queen's	Dangerous Moonlight	RKO-Radio	Anton Walbrook	—
Thur., .. 3	10.45 a.m.	Essoldo	South of Panama	Pathe	Roger Pryor	—

NOTTINGHAM

Fri., June 27	10.30 a.m.	Carlton	Behind the News	British Lion	Lloyd Nolan	A
Tues., July 1	10.30 a.m.	Carlton	Citadel of Crime	British Lion	John Wayne	—
.. .. 1	10.30 a.m.	Scala	I Wanted Wings	Paramount	Ray Milland	—
Wed., .. 2	10.45 a.m.	Hippodrome	Dangerous Moonlight	RKO-Radio	Anton Walbrook	—

SHEFFIELD

Fri., June 27	10.45 a.m.	Cinema House	Washington Melodrama	M-G-M	Frank Morgan	—
.. .. 27	10.30 a.m.	Union Street	Once a Crook	20th Century-Fox	Gordon Harker	—
.. .. 27	10.45 a.m.	Hippodrome	Behind the News	British Lion	Lloyd Nolan	A
Tues., July 1	10.45 a.m.	Hippodrome	High Sierra	Warner	Humphrey Bogart	A
.. .. 1	11 a.m.	Regent	Citadel of Crime	British Lion	John Wayne	A
.. .. 1	10.45 a.m.	Cinema House	I Wanted Wings	Paramount	Ray Milland	—
Wed., .. 2	10.45 a.m.	Cinema House	Always a Bride	Warner	Rosemary Lane	—
.. .. 2	11 a.m.	Union Street	Facing the Music	Butchers	Bunny Doyle	U
.. .. 2	10.45 a.m.	Regent	Dangerous Moonlight	RKO-Radio	Anton Walbrook	U
Thur., .. 3	10.45 a.m.	Hippodrome	Atlantic Ferry	Warner	Michael Redgrave	U
.. .. 3	11 a.m.	Regent	Petticoat Politics	British Lion	Roscoe Karns	—

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